

# V O G U E

*This number a*  
**FORECAST**  
*of*  
*Autumn Fashions*



*September 1, 1915*

*The Vogue Company*  
CONDE NAST PUBLISHER

*Price 25 cents*



# White motor cars

White Enclosed Cars  
are Custom Built  
Limousine, Landulet, Semi-  
Touring & Touring Car Types  
*The Semi-Touring*



**T**he White Semi-Touring Car serves the requirements of every season and occasion. It may be used as an open touring car or as a perfectly appointed enclosed car. This body type has long been favored by fashionable European motorists and recently introduced here, with improved refinements, by an exclusive builder of custom-made bodies. Because of its uncommon type and the opportunity it affords for the expression of fine craftsmanship, this car is extremely distinctive. Nothing similar can be obtained direct from other motor car manufacturers—and only a limited number are available for fall delivery. We will be pleased to submit photographs and details and offer you the assistance of the highest authority in planning the appointments and decorations.

The WHITE COMPANY, Cleveland, Ohio





# HAAS BROTHERS

*Distinctive Dress Fabrics*

*Announce:—*

**The Leading  
Cloth Fabrics  
for Fall 1915**

**Kittens Ear Gabardine**

REGISTERED

*A new weave with the bloom of a peach*

**Gloveskin Cloth**

REGISTERED

*The fabric that looks like Suede*

**Kittens Ear Cloth**

REGISTERED

*As soft and lustrous as the name implies*



*Model of Suède Grey  
Gloveskin Cloth*

HAAS BROTHERS' BLUE BOOKS OF FALL FABRICS,  
in which these materials are shown, can be seen at  
the leading Dressmakers and Ladies' Tailors.

PARIS  
13 Rue des Pyramides

NEW YORK  
303 Fifth Avenue





# ABERCROMBIE & FITCH CO.

## Sturdy Outdoor Clothes for the College Girl

FOR the campus, for the village, for motoring, and for Fall and Winter sports. Smart, exclusive models and fabrics, recognized as the standard in the fashionable schools of America.

### School-Girl's Outdoor Sports Outfit

(Illustration at Left)

Adapted to all the Fall and Winter sports—from a walk in an October rain to bob-sledding in January.

- V. Tam o' Shanter, plain colors or plaids, with pompon.....\$2.50
- V1. Shaker-knit sweater, pure worsted, in heather colors, gray, navy blue or white, V-neck.....\$5.00
- V2. Same sweater, ruff neck, as shown in illustration, \$6.50
- V3. Utility skirt, domestic tweeds, gray, brown or green mixtures...\$12.00
- V4. Oil tan bluchers...\$8.50
- V5. Gray buckskin gauntlets, \$3.75



### The A. & F. "Par" Golf Suit

(Illustration at Right)

A sportswoman's all-purpose Fall suit, of men's wear material.

- V6. Of blue-and-green, green-and-brown, and gray-and-black mixtures...\$35.00
- V7. Of 15-ounce Thorntweeds, \$45.00
- V8. Of hand-made Donegals or imported tweeds, \$50.00
- V9. Hat to match, with velvet trimming and facing, \$8.00



### School-Girl's Town Suit

(Illustration at Right)

The sort of thing she will wear on week-end journeys and to church—a little better than an everyday suit.

- V10. Of men's wear materials, in dark mixtures—blues, greens and browns, and checks and plaids, \$40.00
- V11. Felt tricorne hat, with white hatter's plush crown.....\$10.00
- V12. A. & F. walking shoes, \$6.75



### A. & F. Campus Coat

(Illustration at Above)

A protection against all kinds of weather—handy to throw on for a run across the campus. Absolutely waterproof—the smartest coat made of this character.

- V13. Slip-on style coat, of black or tan rubber, sizes 10 to 18 years, and 34 to 44 bust....\$5.00
- V14. Sou'wester hat...\$1.00



### Girl's Over-week Utility Coat

(Illustration at Left)

Just the kind of coat you cannot do without—may be impressed for evening wear as well as for the street or motor car.

- V15. Coat made of English-proof tweeds...\$19.50
- V16. Same, of Irish frieze, \$29.50
- V17. Mannish velour hat, in plain colors.....\$8.00

In ordering any of the above by mail, please specify plainly the number given at the left of item. The illustrations here shown constitute a small selection only from the complete Abercrombie & Fitch Fall line of Clothes for Sportswomen. Write for descriptions and pictures of other suits, garments or hats in which you are interested. The largest assortment of sportsmen's and sportswomen's apparel ever shown by one house.

**"The Greatest Sporting Goods Store in the World"**

**ABERCROMBIE & FITCH CO., 53-57 West 36th Street, New York City**

EZRA H. FITCH, President



# Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

## Misses' and Girls' Sailor Suits—New Fall Models

*Man Tailored Suits of Men's Wear Serge*



No. 201. **Girls' One-Piece Regulation Sailor Suit** of navy blue or black men's wear English Serge, yoke front; collar and cuffs trimmed with white or black silk braid, embroidered emblem on sleeve and shield, embroidered stars on collar, merit band, silk knot tie, plaited skirt. 12 to 15 years.  
**Special 11.50**

No. 203. **Misses' One-Piece Sailor Suit** of superior quality navy blue or black men's wear English Serge, yoke front; collar and cuffs trimmed with white, black or gold color silk braid, embroidered emblem on sleeve and shield, embroidered stars on collar, merit band, full width silk handkerchief tie, plaited skirt stitched at hips, panel front and back, black bone buttons.  
**Special 18.50**  
14 to 20 years.

No. 205. **Misses' One-Piece Sailor Suit** of navy blue or black men's wear English Serge, yoke front; blouse with patch pockets, collar and cuffs trimmed with white or black silk braid, embroidered emblem on sleeve and shield, embroidered stars on collar, merit band, silk knot tie, gored skirt with double box plaits front and back stitched at hip, patch pockets.  
**Special 14.50**  
14 to 20 years.

No. 207. **Girls' One-Piece Regulation Sailor Dress** of navy blue or black English Serge, yoke front; box plaits front and back. Pocket effect of self material; sailor collar and cuffs trimmed with white or black silk braid, embroidered emblem on sleeve and shield, embroidered stars on collar; detachable shield, wide belt of material, silk lacing. 6 to 12 years.  
**Special 7.95**

No. 209. **Misses' and Junior Girls' Sailor Suit** of navy blue English Serge, one-piece model; blouse with yoke front and back, sailor collar and cuffs trimmed with white or black silk braid, embroidered stars on collar, embroidered emblem on sleeve and shield, merit band on sleeve; yoke skirt, panel front, silk lacing in back, slit pockets; junior sizes, 15 and 17 years; skirt lengths 33 to 35 inches; misses' sizes, 14 to 20 years.  
**Special 9.75**

**Fall and Winter Style Book, "Correct Dress"**  
Illustrating Everything in Ready-to-Wear Apparel for Women, Misses, Girls, Men, Boys, Children and Infants  
Mailed out-of-town upon application to Dept. "H"



# BONWIT TELLER & CO.

Paris  
42 Rue de Paradis

*The Specialty Shop of Originations*

Philadelphia  
13th and Chestnut Sts.

FIFTH AVENUE, at 38th St., NEW YORK

*Grace of Silhouette, Refinement of Style, Expression of Youth, Mark*

## The Authoritative Autumn Modes for Misses

*Presented by Bonwit Teller & Co.*

### *Jeunes Filles and their APPARELING*

Like the French and the English, Bonwit Teller & Co. has concerned itself with a high form of specialization in apparel for the younger set.

In silhouette and style-expression this apparel is completely divorced from the too-sophisticated and more mature types. It possesses ingenuousness and naïveté with the charm of girlish simplicity and is distinctive in its refinement and unusual treatment.

True types for every function in which the college miss and débutante participate.

"Russe"

"RUSSE" — A one-piece Russian type of youthful simplicity developed in fine men's wear serge. The collar and vestee are white satin, with revers of the material caught together with cords and eyelets, the same treatment is applied to the bell-like sleeves. Drawn through the waistline is a belt of patent leather. In navy blue only. Sizes 14 to 18...16.50



"Ingénue"

"INGENUE" — Composed of serge and taffeta, this is a delightfully youthful expression for street and semi-formal wear. The soft collar and vestee are of Georgette crêpe, the button trimming of bone, while a touch of color is given in the embroidered belt done in contrasting shades. The sleeves are an entirely new note. In navy blue, black and African brown. Sizes 14 to 18...18.50



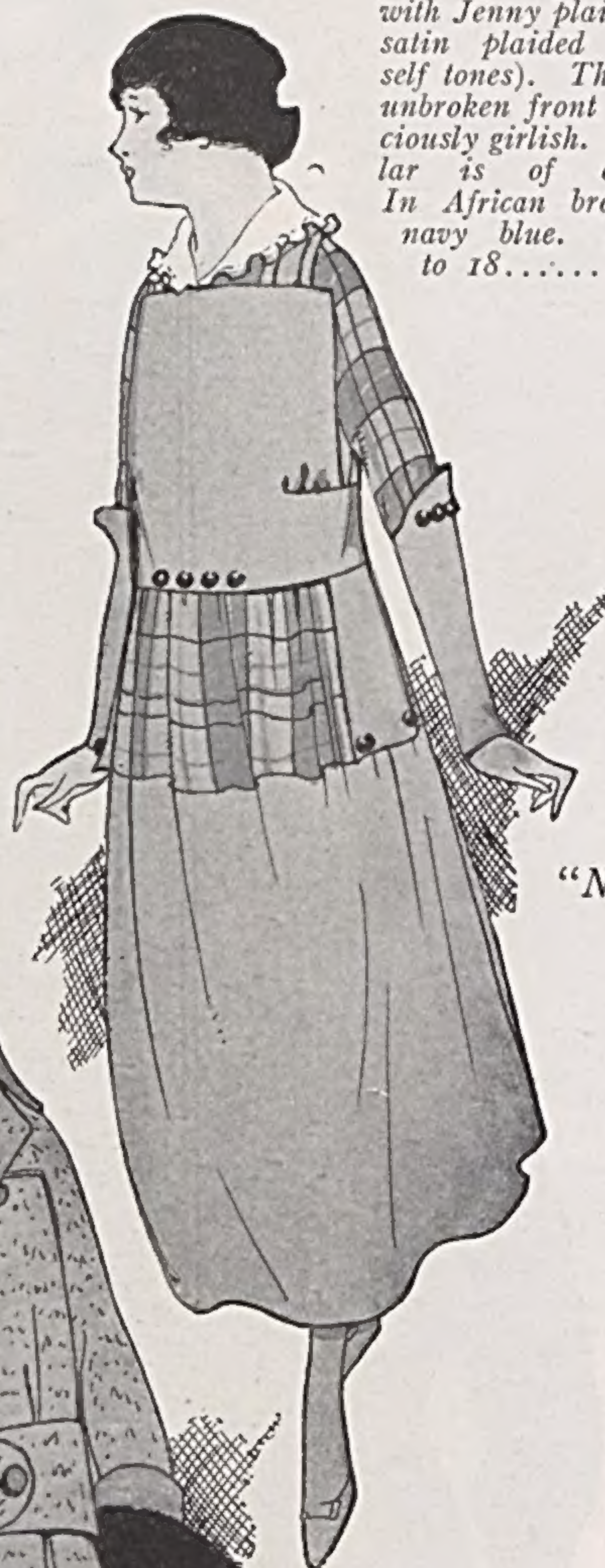
"TROTTEUR" — Chic tailleur suit of whipcord gabardine, introducing the extended waistline coat, developing into a flare. The collar may be worn high in the choker style or open in a roll effect, lined with black and white stripe uncut velvet. Flare skirt with pockets and belt. Coat lined with peau de cygne and interlined. Colors: black, navy blue, bottle green, brown, field mouse. Sizes 14 to 18...29.50

"Trotteur"



"Marine"

"NAIVE" — A charming frock of serge combined with Jenny plaid silk (a satin plaided silk in self tones). The almost unbroken front is deliciously girlish. The collar is of organdie. In African brown and navy blue. Sizes 14 to 18...27.50



"Naive"

"ECOLE" — A most practical school and general utility coat of velour finished tweeds and duvetyn. Full flare, belted model, contrasting color suede cloth collar and cuffs. Body and sleeves lined with peau de cygne. In duvetyn: navy blue, African brown and green. In tweed: gray and brown mixtures. Sizes 14 to 18 25.00

"Ecole"

"MARINE" — A tailleur suit inspired by the navy uniform. Made of gabardine and velour checks with broad band of velvet on coat and skirt, coat is bound with braid. The buttons describe an entirely new and unique line. The collar is adjustable and may be worn in choker or turn-down style. In navy blue, brown, green and black gabardine, also black & white and green & blue velour checks. Sizes 14 to 18...35.00



# BONWIT TELLER & CO.

Paris  
42 Rue de Paradis

The Specialty Shop of Originations

FIFTH AVENUE, at 38th ST., NEW YORK

Philadelphia  
13th and Chestnut Sts.

## Autumn Modes in "Flapper" Apparel

"Flapper" Apparel originated for the **hard-to-fit** girl of 12 to 16, who has outgrown her age, yet who must be attired in girlish fashion.

**"ENFANTIN"** — Three (3) piece "Flapper" frock of serge with detachable blouse of fine corded pique. The pretty little jacquette is unlined and braid bound. Buttonholes and belt-trimmings of Oriental silk. Box-plaited skirt. In navy blue only. Sizes 12 to 16... **12.75**

An Innovation  
Introduction of the

### Three Piece "Flapper" Frock

For Neatness  
For Hygiene  
For Service

An origination to be had  
exclusively at this shop.

Three Distinct Pieces

Jacquette — Blouse — Skirt  
Worn ensemble or separately

The most practical school  
garment ever devised  
for the girl of 12 to 16.



"Docile"



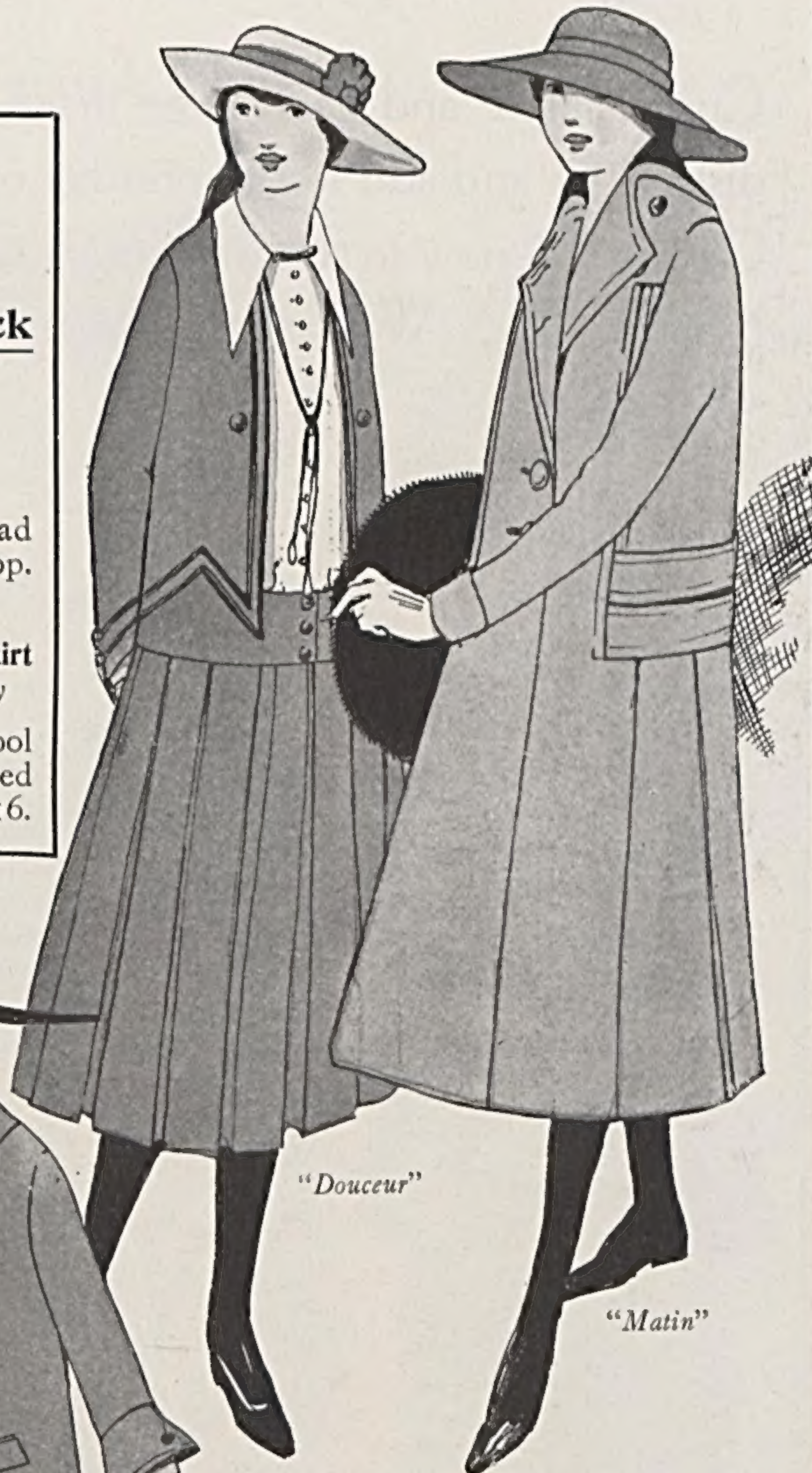
"Enfantin"



"Marche"

**"DOCILE"** — Three (3) piece "Flapper" frock in a combination of Scotch wool plaid and navy blue serge. Detachable blouse of pique. Navy blue serge coatee with plaid revers trimmed with silvered buttons. Plaid skirt. Sizes 12 to 16... **10.75**

**"MARCHÉ"** — Two (2) piece "Flapper" tailored suit designed on very girlish lines. Belted Norfolk coat, lined with peau de cygne and interlined. Flare model skirt. May be had in navy blue serge or gabardine in navy blue, African brown and green. Sizes 12 to 16... **16.50**



"Douceur"

**"DOUCEUR"** — Three (3) piece "Flapper" frock. Detachable blouse of white pique. Jacquette trimmed with two (2) rows of braid, three-quarter sleeve. Box-plaited skirt with belt. In navy blue serge and black and white check worsted. Sizes 12 to 16... **13.50**

**"MATIN"** — "Flapper" coat—a typical utility model for girls—of two tone cloth, navy blue, brown and green shadings. Skirt of coat is plaited and finished with double belt effect. Sizes 12 to 16... **15.00**

**"CLAIR"** — Three (3) piece "Flapper" frock of serge. Detachable blouse of white pique with novelty belt of same. Jacquette unlined and detachable. In navy blue only. Sizes 12 to 16... **12.75**



# Gage Millinery

Correct style and good taste make Gage Hats distinctive and add to the prestige of the dealer. On display now to the dealers in Chicago and New York, S. W. Cor. 5th Ave. and 37th St.



The Mark of Quality

American women who discriminate, appreciate the invariable style perfection of Gage Hats.

For sale to the public in the best millinery shops everywhere.

Gage Brothers & Co. Chicago New York

18 S. Michigan Ave.  
Chicago

Cor. 5th Ave. and 37th St.  
New York

49 Rue d'Hauteville  
Paris



# James McCreery & Co.

34th Street

5th Avenue

## *Smart Fall Models* WOMEN'S SUITS AND COATS

*Special Values*



Style 101—Military Blouse Suit trimmed with Hercules braid; satin girde finished with silk tassel; contrasting velvet collar and inset cuffs. Circular skirt with scalloped bottom faced with contrasting silk. Made in Gabardine, Serge or Broadcloth. All colors.

Special **45.00**

Style 102—Travel or Motor Coat of Black and White Check Velour Cloth trimmed with Black Gabardine; silk lined throughout; belted from back; very smart model.

Special **29.50**

Style 103—Motor Coat of English Mixtures—pleated model; collar and cuffs faced with velvet; belt all around; half lined.

Special **24.50**

Style 104—Semi-tailored Suit artistically trimmed with narrow silk braid; coat with blouse front, fitted back, and flares from waist line; high collar and cuffs of contrasting velvet. Straight skirt gathered at yoke; side slit pockets, braid bound. Made in Gabardine, Serge or Broadcloth.

Special **38.50**



# For Autumn



A—Boys' Heather-mixture  
Sweater; sizes 26 to 36  
chest . . . . . \$7.00

Golf Cap, in brown or gray  
mixture; sizes 6 $\frac{3}{8}$  to 7 . . . 1.00

B—Boys' Mackinaw, in dark tan  
or blue mixture; sizes 7 to  
16 years . . . . . 8.50

Polo Cap, to match Mack-  
inaw; sizes 6 $\frac{1}{2}$  to 7 . . . 1.00

C—Girls' Norfolk Dress of  
checked gingham, in blue-  
and-white or black-and-  
white; sizes 8 to 14 years \$3.25

Beaver Hat, with contrast-  
ing brim . . . . . 4.50

D—Girls' Dress of navy blue  
serge; sizes 10 to 16 years 9.50

Velvet Hat . . . . . 8.75

E—Girls' Coat of green or brown  
zibeline, trimmed with  
beaver; sizes 10 to 16 years \$13.75

Velvet Hat, trimmed with  
white soutache . . . . . 5.75

F—Boys' Ulster (a copy of an  
imported model); sizes 11  
to 18 years . . . . . 13.50

Felt Hat, in blue, brown or  
green; sizes 6 $\frac{1}{2}$  to 7 $\frac{1}{8}$  . . . 2.00

G—Boys' Overcoat of over-  
plaid mixture; sizes 11 to  
18 years . . . . . 15.00

Tweed Hat; sizes 6 $\frac{1}{2}$  to 7 1.50





H—Boys' Norfolk Suit of dark plaid homespun; sizes 7 to 16 years; with extra knickerbockers . . . . . \$10.00

Golf Cap of navy blue serge; sizes 6 $\frac{3}{8}$  to 7 . . . . . 50c & 1.00

I—Girls' Coat Dress of navy blue serge combined with blue-and-green stripe; sizes 10 to 16 years . . . . . 13.50

Velvet Hat, trimmed with ribbon . . . . . 7.50

J—Girls' Middy Dress of navy blue serge; sizes 6 to 14 years . . . . . 7.50

Tam o'Shanter Hat of beaver . . . . . 3.75

K—Girls' Coat of shower-proof English tweed; sizes 10 to 16 years . . . . . 14.50

Beaver Hat . . . . . 5.75

**B. Altman & Co.**

Fifth Avenue  
Thirty-fourth Street

Madison Avenue  
Thirty-fifth Street  
New York



## SALES AND EXCHANGES

### To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

### To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the October 15th Vogue should be received on or before September 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York

## This Is Your Advertising Department

This advertising section belongs exclusively to Vogue readers. No dealers' announcements are permitted here. You can make good use of this section,—you can buy,—you can exchange,—or you can sell. If you have something you don't want,—if you want something you don't have,—advertise it here. Note prices and instructions above.

Address

SALES AND EXCHANGE SERVICE  
VOGUE, 443 Fourth Avenue New York City

### Wearing Apparel

**L**ARGE muff and scarf of natural mink. Cost \$350—sell for \$75. Worn twice. Also large muff and scarf of martin for \$65—cost \$135. Good condition. No. 626-D.

**F**OR SALE: Baby mink coat, size thirty-eight forty or fifty inch; shawl collar. Perfect condition. Cost \$2,050—sell for \$1,500. No. 628-D.

**F**OR SALE: White ostrich feather fan, eighteen inches long, eighteen single quill plumes, mother of pearl sticks. Never used. Cost \$100—sell \$50. No. 629-D.

**F**OR SALE: New black broad-cloth suit. Cost \$100—sell \$50. Blue charmeuse afternoon dress. Exquisite pink chiffon and crystal dress. Each \$40. Yellow charmeuse, \$20. All size 38. No. 630-D.

**B**LUE silk crepe shawl, hand-embroidered, deep fringe. Could make into evening coat. Cost \$100—sacrifice \$50. Coral and pearl necklace. Worth \$50—sell \$25. No. 631-D.

**J**UST from Paris, never worn, 2-3 years dresses; real Cluny lace and embroidered tulle, \$40; a pale blue pongee silk, smocked and embroidered, \$10. No. 632-D.

**N**EWEST models—three-piece white taffeta. Cost \$100—sell \$75. White hand-embroidered net. Cost \$50—sell \$35. Never worn. Size 38. Suitable for autumn. No. 633-D.

### Miscellaneous

**W**ANTED—to purchase at lowest price. pool table, cues and balls, in excellent condition. No. 132-B.

**F**OR SALE: Genuine colonial mahogany four-post bed, high and massive, excellent condition. No dealers. No. 623-D.

**F**OR SALE: Handsome mahogany, antique colonial wardrobe (Armoire) 100 years old. Worth \$500—price \$250. No. 625-D.

### Miscellaneous—Cont.

**T**WO gentle saddle-horses, eight and ten. Saddles and clothes for lady and gentleman. Horses cost \$600 and \$350. Will sell outfit complete for \$500. No. 627-D.

**M**ASON & HAMLIN grand piano, satin finish, used one year. Cost \$1300—sacrifice for \$700. No. 634-D.

**M**UST dispose of my exquisite electric Brougham. The car has just been repainted, has new tires and batteries. Will sacrifice for less than half the original cost. No. 635-D.

### Professional Services

**C**OLLEGE woman, trained nurse, graduate masseuse, facial expert wishes position with lady who desires specialist to care for face, hair, etc. References exchanged. No. 799-C.

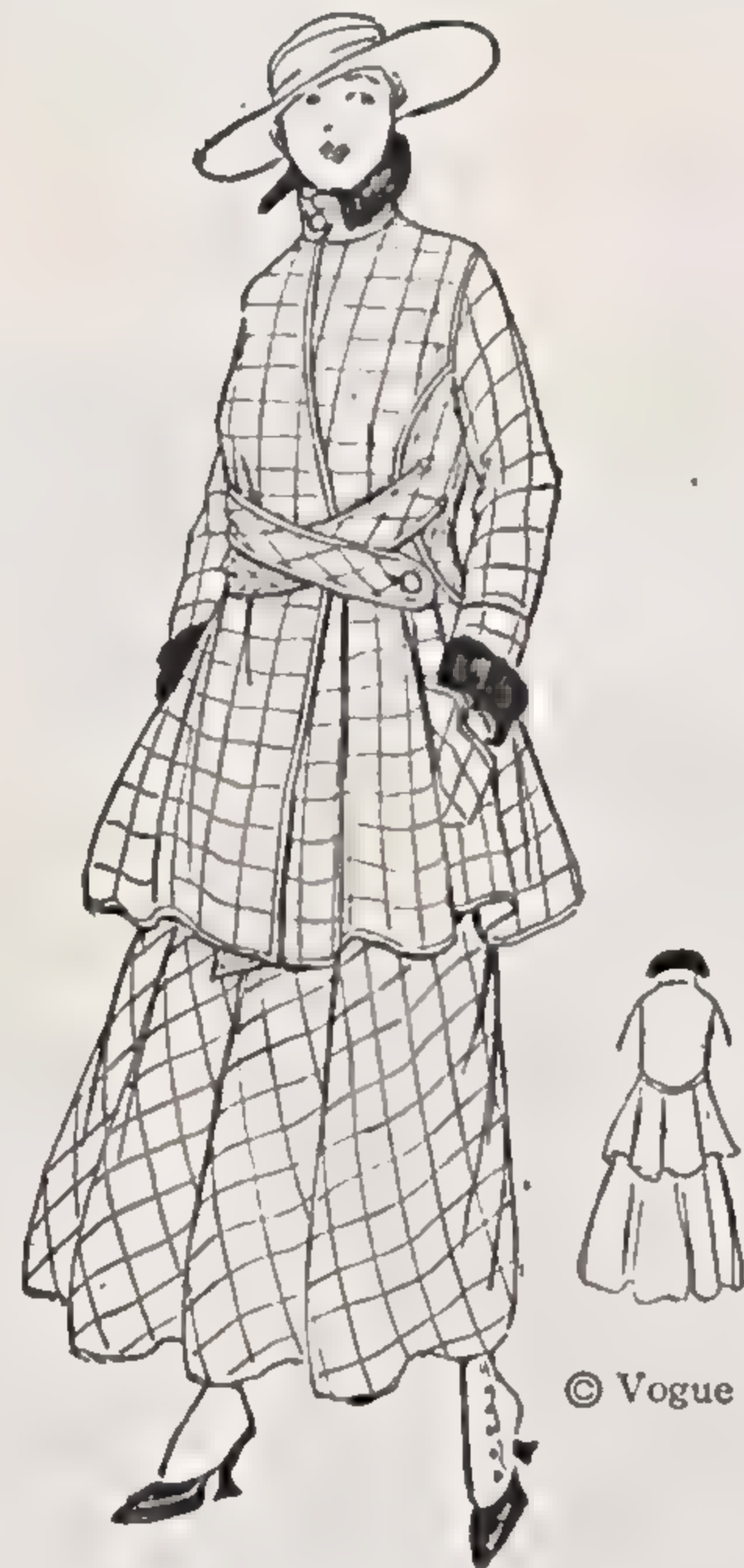
**O**WNER of established business with finest patronage, manufacturer of exclusive lingerie, negligees and tea gowns desires partner with capital. Lady with society connections preferred. No. 814-C.

**R**EFINED, well-educated lady, musician, conservatory graduate, desires position as governess to children desiring musical training or as secretary or companion. References given and required. No. 811-C.

**W**ILL wealthy woman assist to a lucrative position cultured Southern widow? Have children to educate. Want housekeeper city or country estate, hotel, college. Chaperone, companion, secretary. Catholic, forty, beautiful convent education, widely traveled, highest references, bond. No. 812-C.

**N**EW YORK woman of social standing will chaperone young girl in her home next winter. Locality, service and appointments of the best. Highest credentials. Leaflet. No. 813-C.

**L**ADIES with good society connections wanted in big cities for the sale of finest silk underwear and negligees, made to individual order. Bond of \$500 and references required. No. 815-C.



Nos. 3132-3133 A suit of checked Burgundy and buff serge is smartly trimmed with Beaver and knowingly flaunts fashion's newest, best and approved lines.

## Vogue's PATTERN SERVICE

Vogue's pattern service insures the best, the easiest and the quickest way to acquire the smartest clothes at the minimum cost of time and money.

The profit in pattern making is in cutting the designs with as few pieces of paper as possible and in marking these pieces as few times as possible. Vogue does not make a cheap pattern. A Vogue pattern is a perfect replica, in paper, of the model selected. No tiny detail of the costume is eliminated and each and every piece of the garment is marked plainly in English. The seams are all perforated and the pattern is assembled in three different colored papers. It is such infinite care of detail that makes the Vogue pattern the superior of all.

### Two Kinds of Patterns are Made:

**FIRST**—Cut-to-measure patterns which are cut to order after any design shown on any page of Vogue. This pattern is a pinned replica in paper of the model you select, cut to your exact measurements and with this is supplied a duplicate pattern, unpinned. Hence the pinned pattern need not be unpinned but may be used as a model and the material is cut from the flat pattern. For this unequalled pattern service, Vogue charges \$5 for full costumes, \$2.50 for waist or skirt, or \$4.00 for three-quarter length garments.

**SECOND**—Vogue's patterns, which are shown in Vogue are cut in regular sizes, 34, 36, 38, 40, and are priced 50 cents for waist or skirt, or \$1.00 for the full costume.

### VOGUE PATTERN SERVICE

443 Fourth Avenue

New York



# As PARIS and NEW YORK see the New Autumn Mode



*The Patricia*—Navy Taffeta and Serge are cleverly combined in this fetching model, elaborate braiding adding to its effective style. Novel, too, is the clasp of oxidized silver fastening the soft folds of the bodice, while the rolling collar is of white faille.

Sizes 16, 18 and 20 years - **\$19.50**

Black Velvet Hat with drooping brim, ribbon bound. From the rosette of black ribbon falls a heavy silk tassel.

**\$8.95**

*Patricia*



*Vivian*



*Castleford*

*Aldershot*

*The Aldershot*—A Navy Blue Serge Coat-Dress, extremely modish and eminently practical. Narrow straps of patent leather, buckle fastened, finish the wide belt, confining the side pleats forming bodice and skirt.

Note the military touch achieved by the straight yoke and the novel cuffs.

**\$15.00**

Sizes 16, 18 and 20 years.

Velvet Turban—In fashionable colors, braid strapped and trimmed with deep silk fringe - - - **\$16.50**

*The Berkeley*—A Crepe-de-Chine Frock, as smart as it is simple. Clusters of tiny tucks emphasize the new lines of both blouse bodice and wide skirt. Tucked white net makes the daintiest of cuffs and sailor collar. In navy and black.

Sizes 16, 18 and 20 years - **\$15.00**

Black Velvet Hat, with white satin crown and black silk tassel. **\$8.95**

*The Castleford*—A Suit of Fine Gabardine in navy, green or brown; unusually well tailored. Collar and cuffs are of velvet, pipings of braid in matching color. Button-trimmed pockets are featured in the flaring skirt.

Sizes 16, 18 and 20 years - **\$35.00**

Black Velvet Hat of Spanish type; the long silk tassel its only adornment.

**\$8.95**



*Berkeley*

*The Vivian*—Navy Blue Taffeta and Serge in a fetching composite model, featuring a new redingote effect. Hand embroidery in blended shades of silk with touches of silver thread adorns the wide girdle and the collar. Note the rows of buttons trimming the patch pockets and the sleeves.

Sizes 16, 18 and 20 years - **\$19.50**

The same model in sizes for women—34 to 42 bust.

Black Velvet Hat of picturesque style, the wide drooping brim picot edged and hem-stitched; appliqué ribbon bowknots.

**\$8.95**

## Lord & Taylor

38th Street Fifth Avenue 39th Street  
New York

*The Virginia*—An exclusive Lord & Taylor Dress Shoe, as illustrated. Distinction, indeed, with its tiny buckled straps, its slender lines and high Louis XVI heels. In Bronze, Marine Blue, Patent Leather, Gun Metal and White.

A pair **\$7.50**





Our Collection of "Autumn Models" in Gowns,  
Costumes, Blouses, Wraps and Millinery will  
be shown on and after Monday, September 6th.



# GIMBEL Autumn Modes For Girls—Specials!

## A—School or Motor Coat, \$15

In gray or brown Tweed, blue or black Cheviot; new flare skirt, large pockets; lined with fine satin to the waistline. Collar may be worn closed. Sizes 14, 16 and 18 years.

## B—Fur-trimmed Coat, \$12.50

In a fine quality of Zibeline Cheviot—rustic brown, navy, green and Hague blue. Novelty pockets, inverted pleated back; collar and cuffs edged with skunk-opossum. Sizes 6 to 14 years.

## E—Taffeta Dancing Frock, \$22.50

An exquisite quality of Taffeta in this model, which is trimmed with dainty ruchings of chiffon, rose-buds and a sash of velvet ribbon. White, pink, maize and light blue. Sizes 14, 16 and 18 years.

## F—Tailleur Dress, \$16.50

In navy Serge, combined with blue-and-green plaid Taffeta; collar and cuffs of white crepe de chine; novelty buttons. Sizes 14, 16, 18 and 20 years.

## G—School Dress, \$7.50

Serge in blue-and-green plaid, plain blue, black or Copenhagen blue. Coatee effect waist with collar and belt of a contrasting color. Box-pleated skirt. Special attention to designing makes this a graceful model for growing girls who are difficult to fit. Sizes 10, 13, 14 and 16 years.

## C—Fur-trimmed Suit \$32.50

Copy of a Paquin model in Broadcloth or Whipcord. Flare coat, edged with natural raccoon and shawl collar entirely of the fur; checked peau de cygne lining. Skirt has deep yoke. Both materials in African brown, men's blue, blackberry, field mouse and Hague blue. Sizes 14, 16, 18 and 20 years.

## D—Trotteur Suit, \$22.50

In black-and-white checked Suiting, navy, black or brown Serge. Flare coat with pleated sides and long single-breasted fronts. Side-pleated skirt with fancy belt. Sizes 14, 16, 18 and 20 years.

# GIMBEL BROTHERS

Broadway and 33d Street, New York





## Hampton Furniture of Pleasing Personality

THERE is, about our Hampton Reproductions, a quality more easily perceptible than definable, which gives to each a distinctive personality of its own.

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The House of Driscoll, for over fifty years importers of French model Suits and Gowns, takes pride in calling the attention of its patrons to its unswerving devotion to a policy inaugurated by its founder, and since then become a guiding principle: namely, the maintenance of a standard for quality and exclusiveness.

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In its entire history Driscoll has witnessed no departure from this policy. In recent years branches have been established in Newport, York Harbor and Palm Beach for the convenience of patrons where the same high standard of workmanship and design has been resolutely maintained. In nineteen hundred and fifteen as in eighteen hundred and sixty the leadership of Driscoll remains unchallenged.

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# VOGUE'S SCHOOL DIRECTORY

Each School represented below is recommended to the patronage of our readers

New York

New York

New York



## OAKSMERE

Mrs. Merrill's School for Girls, Mamaroneck-on-Sound, New York

Oaksmere offers a very complete course, covering every requirement of the young girl of today. In college preparatory work, the course necessarily follows the line laid down by the entrance examination boards.

That the work is done in a careful, conscientious and wholly effective way is well shown by the high results that Oaksmere has achieved.

In the Finishing Department stress is laid on structural English, literature, history, the languages, and the arts, as well as on a thorough training for grace and ease of manner.

A special and quite unusual feature of the English course is the phonetic training, which enables each student to speak her mother tongue with distinct and fluent articulation, combined with purity of vowel production, a

pleasing contrast to the slovenly speech and tendency to nasality prevalent among young girls.

The school is situated directly on Long Island Sound. It is set in a park of ample acreage, wooded with silver birch and oak. In physical plant it comprises seven fireproof buildings, with greenhouses and dairy, chicken-runs and pigeon-cotes.

The new schoolhouse is built around an open court, and is in many ways a model of its kind, sunlight and air entering every room from two sides.

Oaksmere has its own private bathing-beach, and every opportunity for outdoor exercise and athletics.

Special attention is given to Domestic Art and Science



The Residence at Oaksmere

Upon request, Mrs. Merrill will forward to interested parties her booklet on Oaksmere School, containing complete information concerning the courses and advantages of Oaksmere, and photographs which will enable the reader to visualize the school and to appreciate the spirit that dominates it. Address

### OAKSMERE

Mrs. Merrill's School for Girls  
ORIENTA POINT  
Mamaroneck-on-the-Sound  
Telephone 906 Mamaroneck

At the top of this page is shown a view of the Oaksmere grounds looking to Long Island Sound. Here-with is shown the main residence building.

## Ossining School For Girls

Ossining-on-Hudson  
New York

A HOME-LIKE, sensible and altogether praiseworthy school, situated amidst scenes renowned for natural beauty, rich in historic and romantic interest. Only one hour from New York. Maintains a high grade of scholarship. Academic, Music, Art

Principal, CLARA C. FULLER

and College Preparatory Courses. Home Making and Vocational Courses. Gardening and Horticulture. Well equipped gymnasium. Basketball, tennis, golf, hockey, etc. Separate house for younger girls. 48th year. Illustrated booklet sent free on request

Associate Principal, MARTHA J. NARAMORE

## Rye Seminary

A SCHOOL FOR GIRLS

Suburban to New York. College Preparatory and General Courses. Exceptional advantages in music. Country life and outdoor athletics.

MRS. LIFE THE MISSES STOWE  
Principals  
Rye, New York

## The KNOX SCHOOL for GIRLS

Formerly at Briarcliff Manor  
Now at Tarrytown-on-Hudson  
Forty Minutes from New York



Catalogue and views, address  
Mrs. E. Russell Houghton, Principal  
Tarrytown-on-Hudson, N.Y.

## THE PELHAM MANOR SCHOOL FOR GIRLS

Half an hour from New York. Advantages of a city school with country air and freedom. Preparatory and general courses. Open air classes. Many unusual features which give pupils breadth of culture, charm of manner, individuality and poise.

MISS MINNIE WARREN COOK  
MRS. WILLIAM TWELLS TIERS

PELHAM MANOR :: NEW YORK

## Mrs. Dow's School For Girls

For circular address

Mrs. Mary E. Dow, Principal,  
Briarcliff Manor, N.Y.



## MARYMOUNT Tarrytown-on-Hudson New York

HIGH CLASS SCHOOL FOR YOUNG LADIES  
Conducted by the Religious of the Sacred Heart of Mary  
Magnificently situated on the Hudson,  
40 minutes from New York City

PREPARATORY, ACADEMIC AND TWO YEARS' COLLEGIATE COURSES  
European Advantages. French Conversation with Native Teachers. Gymnasium, Physical Culture, Tennis, Skating, Riding  
For Catalogue Address The Reverend Mother

## Drew Seminary for Young Women

66th year. An efficient moderately-priced school with general and special courses. Certificates to seven colleges. Advantages in music.

ROBT. J. TREVORROW, D. D., Box 515. Carmel, N. Y.





# VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

## New York

### THE COMSTOCK SCHOOL FOR GIRLS



is one of the oldest, best-known New York finishing schools. 54th year opens October 1st, 1915. One block from Central Park—a location which gives opportunity for outdoor sports, tennis, skating and horseback riding.

The building is large, well ventilated, and will open in the Autumn with electric elevator and all modern equipment.

THIS is a school in which each student may elect her special course of study—in Music, Art, Languages, History of Art, English and Classical Dancing.

Girls may enter at any point in their course of study without being called upon to repeat the work that has been thoroughly mastered in other schools.

After the completion of the elected course, a student is entitled to the diploma of the school.

Terms for boarding pupils, \$1,100—no extras—including any of the elected courses, with two private lessons a week from

MR. CHARLES LEE TRACY  
Head of the Music Department

who has been teaching in New York for the last twenty years as the successful certificated Leschetizky exponent.

"Ich bestätige hiermit, dass ich Herrn Charles Tracy aus Amerika, welcher während zwei Saisons bei mir mit gutem Erfolg seine Studien im Clavierspiel gemacht hat, für vollkommen geeignet halte, als Lehrer in bester und gediegener Weise wirken zu können."

*Therese Leschetizky*

LYDIA DWIGHT DAY,  
Principal

52 East 72nd Street  
New York



## A Most Momentous Decision

Of all the responsibilities of a parent there can be nothing more important than the choice of the *right school*. For it involves matters of temperament as well as training; of character as well as curriculum.

As in the transplanting of a plant one considers soil, climate, rainfall, etc., so in this first important home-leaving one must take thought of location, environment, ideals and standards.

*The boy or girl who would thrive and learn and be happy in one school, might droop and pine and be wretched elsewhere.*

Vogue is prepared to help you on this subject; not with a form letter or two, but with a personal letter written after careful consideration of your own individual problem, by one of our staff who knows from personal investigation and study the peculiar advantages of over five hundred of the better grade schools of the country.

We are constantly in receipt of letters from perplexed parents. Here are two excerpts:

Vogue School Service,  
Dear Madam:—

I wish a school not too large for my daughter of seventeen. It must be in the country, or near a small city, with grounds for outdoor exercise, where life is more or less simple, where only well-bred girls may enter, where the instruction is thorough and a kindly interest taken in the pupil's health, welfare, character and deportment.

Mrs. ———.

Shreveport, La.

Vogue School Service,  
Dear Madam:—

My daughter is nineteen, has graduated from high school and completed one year in a neighboring college. I would like to send her North, to some good school where she will meet congenial girls, preferably where she may take a few special courses, and enjoy city life. I shall accompany her. Thanking you for advice,

Mrs. ———.

This number of Vogue offers the last chance before the beginning of the school year—it is well not to delay. Look through these pages—write us, if we may help you.

## VOGUE SCHOOL SERVICE

443 Fourth Avenue New York

## New York

### A Home in New York

Mrs. Eliphalet Nott Anable will *chaperone* a limited number of girls for the winter months, in an attractive home in a desirable residential location in New York City, where they can continue a course of lessons or lectures, *choosing their own masters* if they desire, or carry out any plans for Studies or Amusements desired by the girl or parents.

Full particulars given on application, and social and financial references exchanged.

109 East 56th Street New York City

### THE FINCH SCHOOL

Boarding and Day School for Girls. General, Fine Arts, and Practical Courses. Technical School includes domestic training, secretarial course, book-binding, interior decoration, etc.  
61 EAST 77th ST., NEW YORK CITY.

## New York

### BREMESTEAD

*Study and Outdoor Life*  
at

Philipse Manor-on-Hudson

New York

In the old sense of the word, Bremestead is not a school! The whole purpose of Bremestead is to give undivided effort to the development of each child's individuality, and to secure that harmonious education of body and mind that produces physical, mental and moral health.

A corps of instructors, who are trained specialists in the subjects they teach, encourage and bring out the natural individuality with careful personal instruction. In other words, before the child is placed in any class, she, herself, is studied.

The school life and courses are especially adapted to attain these results. The intimate atmosphere of the home is obtained by the life in the attractive cottages, which make up the school buildings. There are no formal class rooms.

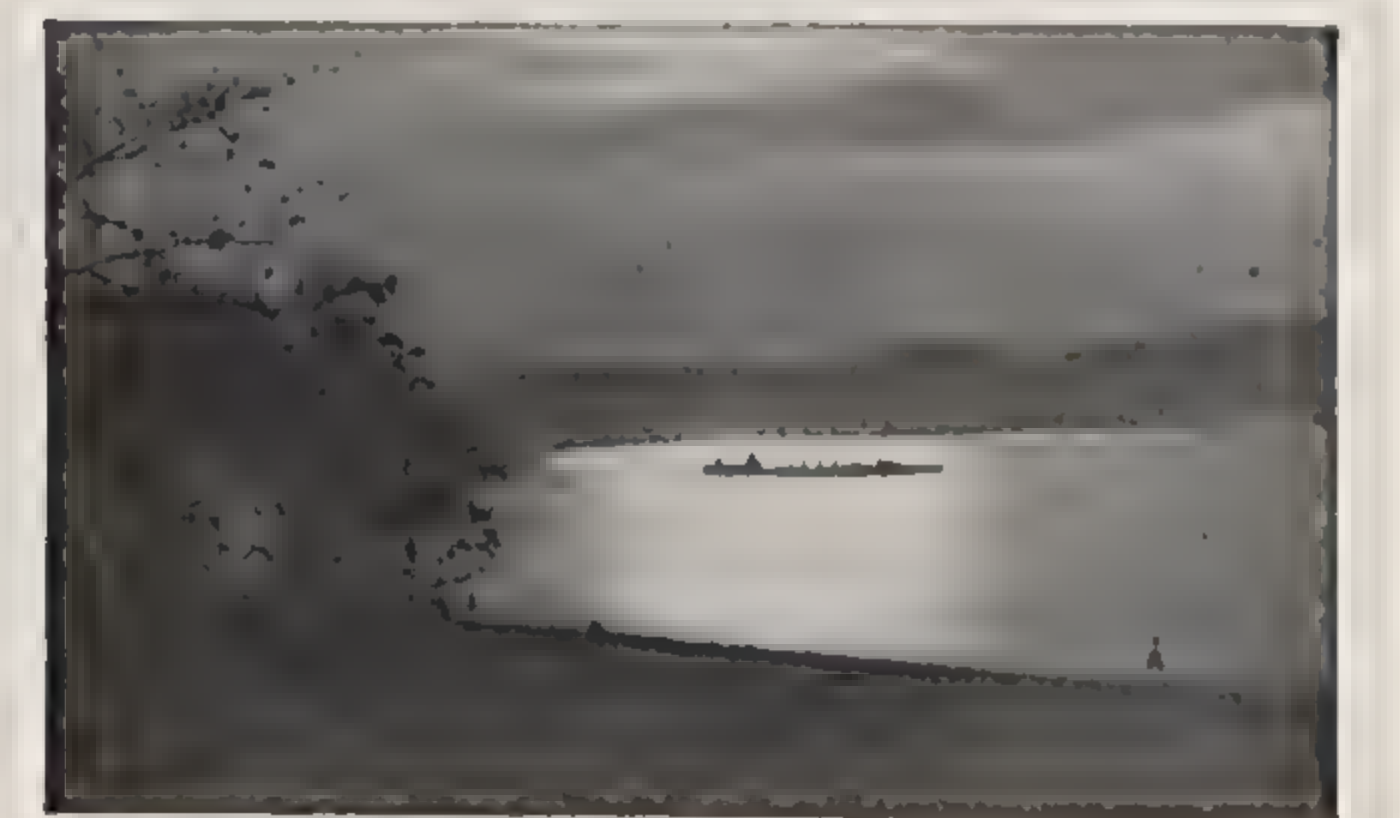
The flexible program of studies, coupled with the healthy outdoor sports, such as riding, tennis, golf, skating and swimming, are all a means toward self expression and an all around development. Community interests are encouraged to broaden and balance personality.

Manual training, nature study, gardening, the arts and sciences together with special courses in Domestic Science under the personal direction of Mrs. S. T. Rorer and

**Dramatic and Interpretive Dancing** are included in the list of courses. Pupils are prepared for college entrance, where this is desired.

For further particulars, address

Miss Clara Christiane Dulon, Principal  
Philipse Manor-on-Hudson, New York



The Hudson from the school

**Glen Eden**  
On the Hudson  
In the Highlands Poughkeepsie, N. Y.  
Boarding Schools for Girls. 3 modern buildings, 12 acres. Academic, Finishing and two-year Collegiate Courses. Music, Art, Elocution, Domestic Science. Social training. No entrance examinations. 2 hours from New York City. Out-of-door life and sports. Riding. Address for illustrated booklets, mentioning this magazine, Frederic Martin Townsend, Director.

### The GARDNER SCHOOL FOR GIRLS

607 FIFTH AVENUE NEW YORK

A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music. Riding, skating, tennis, swimming, dancing, etc.

Miss Eltinge and Miss Masland, Principals

### Deverell School for Girls

9 Rue de Chaillot, Paris, France

High-class French school held in New York City until close of war. French, English, Literature, Music, Art, Domestic Science, etc., taught in a manner typical of the best Continental Schools. Address

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## MASSEE COUNTRY SCHOOL

Close personal attention. Rapid preparation for college. 2 years' work in one. 16 miles from New York. New Gym. and dormitories. All sports. Manual training. Junior Department for young boys 6 years up. Refined Christian home life. Unusually successful record. Address  
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# VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

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### Miss Bangs and Miss Whiton, 1890-1915 The Only Country School for Girls in New York City

Boarding and Day School. Spacious recreation grounds, wooded park, tennis courts. All the outdoor advantages of the country with full enjoyment of the cultural influences of New York City and ready accessibility to its museums, libraries, concerts, etc. Small enough to be a real home, large enough to be a "Real School." Strong Music Dept. Special courses in dancing, elocution, art and household management. Pupils enter college upon its own certificate.

Riverdale Avenue near 252nd Street, West, New York City

### MRS. EDW'D FROTHINGHAM WYMAN

57 West 58th Street

New York City

RECEIVES IN HER HOME, under her personal care, a limited number of young women who desire a profitable winter in New York City. English Literature and Foreign Languages; Music and Art; Study of Orchestral Programs and the Operas; Domestic Science and Dancing, may be pursued at home. Masters and Studies at the option of the individual. Unusual musical privileges. An ideal location in the very heart of the city.



### The Graham School for Girls

Resident and day pupils, general and college preparatory courses. Unrivalled location overlooking Riverside Park and the Hudson. 42 Riverside Drive (at 76th Street), New York City.

100th year opens October 6th

### The Benjamin School for Girls

144 RIVERSIDE DRIVE

NEW YORK CITY

Broadly Non-Sectarian

A Boarding and Day School offering both the physical opportunities of the country as well as the advantages of a great city. Complete courses from primary to college—also post-graduate course equivalent to two years of college. Excellent opportunities for the study of Art, Music and the Drama: Music Department under the personal supervision of Mr. Rubin Goldmark. "A School for earnest work emphasizing essentials and minimizing non-essentials."

MRS. CAROLINE S. BENJAMIN, A. M., Principal

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Elmira, N. Y.

Elmira College stands for the broad education of the complete woman; for intelligent citizenship; for home-making; for business training; for character.

The first institution of higher education for women, to grant degrees.

### FRENCH SCHOOL FOR GIRLS, IN NEW YORK CITY

All courses in French, and French spoken at all times in household, Parisian teaching-staff. American management. Opera, Art-exhibits, Theatre Francaise, etc. Also, older girls studying music or painting in New York, carefully chaperoned. Address: Miss Louise McClellan or Miss Margaret Williams, 24 East 94th Street

### The Coates Home School for Elective Studies

Girls received who wish to follow courses in Music, Arts, Literature, Languages, etc., under teachers of their own choice. Elevator, Fire Escape. For circular address

Mrs. Isabel D. Coates, 228 West 72nd Street, New York City

MISS RITTENHOUSE reopens her Home for Special Students, Oct. 5th—14th year. A limited number of young gentlewomen are received, who may select their own instructors in Music, Art, Languages, etc., or attend a Day School. References required. Terms moderate. Circulars on application. 201 West 85th Street, New York City.

### The Scudder School for Girls

Finishing Courses, Music, Art, Household Economics. College Preparation. Study in New York City and enjoy its metropolitan advantages under proper guidance and protection. Secretarial Course for educated young ladies. Write for booklet about being a private secretary. College girls and teachers will be interested. MYRON T. SCUDDER, President, 57 W. 96th Street, New York City

## New Jersey

Miss Beard's School for Girls ORANGE, NEW JERSEY. A country school, 13 miles from New York City. College preparatory and special courses. Music, Art, Domestic Arts and Science. Supervised physical work in gymnasium and field. Illustrated catalogue on request.

Address MISS LUCIE C. BEARD.

## New York

### WALLCOURT MISS GOLDSMITH'S SCHOOL FOR GIRLS

Wallcourt (formerly the Wells School) has a picturesque and healthful location in the home of Wells College, surrounded by the beautiful, historic country of Lake Cayuga. Its college preparation certificate admits to Wells, Wellesley, Vassar, Smith, and Mt. Holyoke. General academic course. Special courses in art, music, physical training and home economics, and graduate courses. Swimming, tennis, hockey, folk dancing and track work, under an athletic director, keeps the girls in good physical condition. For a catalog of Wallcourt, address

MRS. ANNA GOLDSMITH TAYLOR, A.B., Prin.  
Aurora-on-Cayuga, N. Y.

NEW YORK, New York, 241 Central Park West



### The SEMPL SCHOOL FOR GIRLS

A city school with country advantages (opposite Central Park). Boarding and day pupils. College preparatory. Social recreation. Outdoor exercise, riding, tennis, etc.

Mrs. T. DARRINGTON SEMPLE  
Principal



Central Park

## Home School for Girls

Distinctively French Environment

PLANNED EXCLUSIVELY FOR THOSE WISHING TO PURSUE SPECIAL STUDIES IN NEW YORK. EXCEPTIONAL OPPORTUNITY TO ACQUIRE FLUENT FRENCH AND EVERY ADVANTAGE OF THE CITY PROVIDED FOR. THE 5TH YEAR. ADDRESS

Miss Macintyre or Mlle. Talguen

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Frank Alvah Parsons, Pres.

Begins September 13th

### Art Training for Life Work

Costume Design, Interior Decoration, Textile Design, Illustrative Advertising. Direct trade connections. Send for illustrated circular to

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### The von Ende School of Music

Recognized as an institution adhering to the highest standards. A faculty such as never before has been assembled under one roof includes: Sigismund Stojowski, Alberto Jonas, Anton Witek, Adrienne Remenyi, Arthur Hartmann, Albert Ross Parsons, Hans van den Burg, Vita Witek, and Herwegh von Ende. Special subjects or complete courses. A school for artists as well as students of all ages. Dormitory for young ladies. Six weeks' summer course now in progress. Fall term begins September 13th. Send for free catalog and facsimile endorsements of the greatest artists. Address

Alfred E. Gally, Secretary, 44 West 85th Street, New York

## THE ELINOR COMSTOCK SCHOOL OF MUSIC

(Endorsed by Leschetizky, Paderewski, Gabislowitsch, Goodson)

A school with a name and a reputation. An exclusive home where a limited number of girls, duly chaperoned, may secure a thorough musical education, and enjoy the privilege of associating with world's foremost artists. Delightful location, one block from Fifth Ave. and Central Park. Piano taught by certified pupils of Leschetizky. French spoken in the house. Courses in Harmony, Literature, Classic Dancing. Also riding and out-door sports if desired.

Miss Elinor Comstock, Principal, 41 E. 80th St., New York City

## Mme. Grace Whistler

Teacher of Voice, formerly of London and Paris, is now permanently located in New York City—2128 Broadway. Fourth season opens Sept. 1st. Refined home for a limited number of young ladies. Special feature made of Lecture Recitals at Private Schools. Write for circular. London Daily Telegraph.—"She has real quality of tone and color."

### Select School for Piano-forte Playing

Music but expresses the inner life. Its refining influence and potent educational value are recognized. Competent teachers, modern methods. For circular, address

GUSTAV L. BECKER, Director, Steinway Hall, New York City  
Conservatory Training with Private Teachers

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Central Park West, cor. 95th St., New York City

RALFE LEECH STERNER, Director

A Real Home for Music Students. New York's modern, up-to-date Music School. All Branches of Music and the Arts taught from the beginning to the highest artistic finish by a faculty composed of

America's Most Eminent Teachers

Dormitories in School Buildings and Proper Chaperonage

Open the Entire Year

TERMS including Tuition, Board, Practicing, etc., on application

SEND FOR BOOKLET

Pupils May Enter Any Day

## New York

### The Hewlett School for Girls

HEWLETT, LONG ISLAND

A Country Boarding School with City Advantages

LOCATED on one of the oldest and most beautiful estates in an exclusive residential section suburban to New York—Ideal home life. Estate of eight acres offering every facility for Outdoor Sports, including Tennis, Basketball, Hockey, Swimming and Riding.

A Country Day School for New York Girls

Only thirty minutes from the Pennsylvania Terminal

Courses from Primary to College Preparatory with exceptional advantages in Music, Art, Languages and Domestic Science.

Catalogue upon request

Inspection invited

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Principals

### Mrs. Cooper Hartman's

Twentieth Century Classes for Girls

A substitute for European Travel-Study, for girls over 18, from schools of standing. French, the language of the household. Diction by a Paris specialist, for perfect pronunciation. Music, Art, English subjects, training in the social and practical arts of home-making. Metropolitan advantages with home privileges, in New York, from October to May, under expert direction. Apply during summer months to Mrs. Reubena Knickerbocker Statton, Sec'y, Hotel Vermont, Burlington, Vt.

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Boy's School and Office  
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Girl's School

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OPEN ALL YEAR

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SUMMER RESIDENT TUTORING:

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In connection with college preparatory and post-graduate courses.

Special preparation for enjoying the best in Music, Art and the Drama in New York City with careful chaperonage. Outdoor Classes and Games. Twenty-first year. Large Gymnasium with outdoor extension.

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MISS MARTHA K. HUMPHREY, A.M.

Principals.

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FOUNDED IN 1884

Connected with Mr.  
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Companies

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Elementary and Advanced. Chafing Dish, Hostess and Housewifery Courses.

Practical courses in Dressmaking, Decorative Art, Household Accounts, Conversational French, English, including Dramatic Art, Millinery. Part time courses.

Catalog. 7th year.





# VOGUE'S SCHOOL DIRECTORY



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Hartford, Conn.

A Home School for Little Girls under 16

Outdoor life in the suburbs of the city. Athletics adapted to girls. Large, airy rooms for residence and school work. Outdoor classrooms. Languages. Music. Art. Domestic Science. Prepares for college and secondary schools. If your daughter needs the wholesome life, affectionate care and thorough training we give our girls, write us.

MISS M. E. MARTIN, Principal  
230 Oxford Street

### THE ELY SCHOOL

For Girls. In the country. One hour from New York City. Certificates to Vassar and the New England Colleges. Ely Court, Greenwich, Connecticut.

### RUMSEY HALL

Box C Cornwall, Connecticut

In the Litchfield Hills. Young boys prepared for secondary schools. Athletics under supervision. Address

LOUIS H. SCHUTTE, M. A., - - Headmaster

### The THORPE SCHOOL

For a few boys. Those who are ambitious to enter college and whose parents want them to have individual instructions under competent instructors in a homelike atmosphere. Fall term begins September 29th. Send for catalogue. Address

Edward O. Thorpe, M.A., Director Stamford, Conn.

### THE BERLE HOME-SCHOOL

For Children six to thirteen. Affectionate home training plus scientific instruction. Twenty years experience. Ideal location. Give your child a good start in this unique school, personally directed by A. A. Berle, D.D. For circular address

Ira Z. Allen, A.M., Master, East Park, LITCHFIELD, CONN.



### HILLSIDE

Norwalk, Conn.

For Girls. Founded by Elizabeth B. Mead, 1883. One hour from N. Y. From primary to college. General and special courses. Separate school house. Cottage for younger girls. New gymnasium. Small classes. Outdoor sports. MARGARET R. BRENDLINGER, A. B., Principal  
VIDA HUNT FRANCIS, B. L., Associate

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A country school, for girls, in the Berkshire Hills.

The Misses Tewksbury, Principals  
NEW MILFORD, CONN.

### SAINT MARGARET'S SCHOOL

College entrance certificate. General Courses. Household arts and crafts. 41st year. Gymnasium. Happy spirit of good fellowship between teacher and pupil. 50-acre school farm. MISS EMILY GARDNER MUNRO, A.M., Principal.  
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A Home and School in the country for very small boys. Mrs. WM. GOLD BRINSMADE, Washington, Conn.

CONNECTICUT, Wallingford.

### The Phelps School for Girls

College Preparatory and Elective courses. Intermediate department. Music, Art. Resident teacher in charge of gymnasium and outdoor life. Tennis, Basketball, Riding. For catalogue address THE MISSES PECK, Principals.

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Home and Day School for Girls. College Preparatory and General Courses.

MISS S. ALICE BROWNE, A. B., Principals,  
MISS ETHEL K. SIMES-NOWELL, On-the-Cliffs, Newport, R. I.

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receives in her home, near the Bois de Boulogne, a few young girls wishing to PERFECT THEIR FRENCH AND ART STUDIES. Paris, 10 Avenue Jules Janin

Mademoiselle Marie de San Carlos de Pedrosa will reopen in Paris, this fall, the

"VILLA DIEUDONNE"

her select boarding school for young ladies

Address, 34, AVENUE MOZART XVIÈME

## THE LAST CALL

Have you decided the all important school question yet? September is here and in a few weeks the schools reopen for another year.

A hasty decision might lead to the choice of the wrong school. Therefore, why not ask Vogue's advice before you make a final selection?

Sit down tonight and write us your problem. State fully and frankly the kind of school you have in mind—whether for boys or girls, location, religious sect, the approximate tuition you care to pay, and anything else that occurs to you. The sooner you write to us, the sooner your problem will be solved. Address

## VOGUE SCHOOL SERVICE

443 Fourth Avenue New York

## Massachusetts

### De Meritte School

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Prepares boys for college, The Massachusetts Institute of Technology, the scientific schools, and West Point.

Boys with a purpose succeed here.

Sixteenth Year begins September 27, 1915.

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### STANDISH MANOR SCHOOL

The special school for girls who are unable to keep pace with others of their own age. Each girl advanced as rapidly as health and ability permit. Intimate home care. 20 acres. Modern Manor House. Address

MRS. ELLEN C. DRESSER, Principal, Halifax, Mass.

### The Misses Allen School

Each girl's personality observed and developed. Write for circulars.

West Newton, MASSACHUSETTS

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Massachusetts, Norton (30 miles from Boston)

### MISS MCCLINTOCK'S SCHOOL FOR GIRLS

MISS MARY LAW MCCLINTOCK, Principal,  
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John MacDuffie (Harv.) Mrs. John MacDuffie (Radcl.)



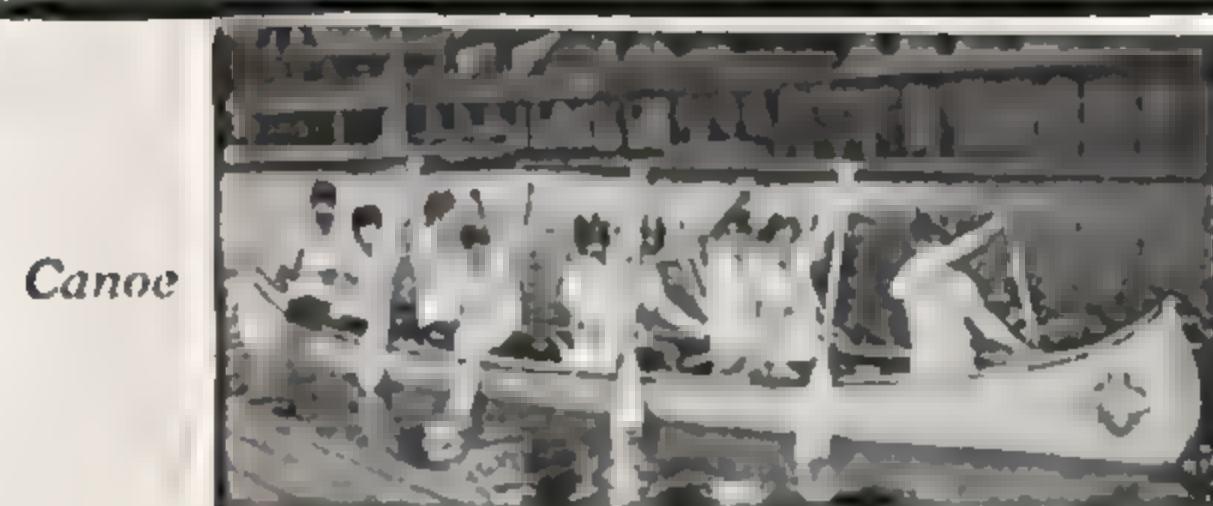
## HOUSE IN THE PINES

Norton, Mass.

A School for Girls. Thirty acres of campus, athletic fields, farm and pine groves. Horseback riding. New dwelling with sleeping porch. Separate school building. Intermediate and academic courses. Languages—native teachers. Music. Domestic arts including plain sewing, dressmaking, millinery, embroidery, costume designing, etc. Domestic science, including cooking and serving of meals, marketing, food values and the care of the home. Every attention, not only to habits of study, but to each girl's health and happiness.

MISS GERTRUDE E. CORNISH, Principal

## Massachusetts



Club

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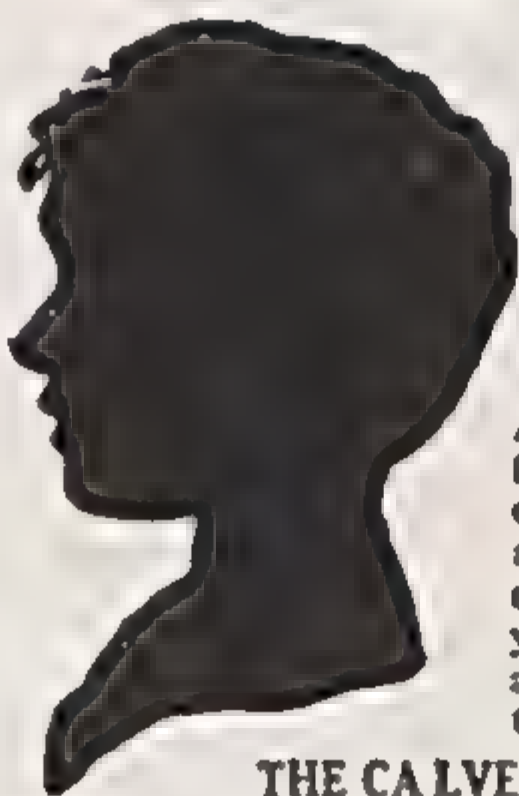
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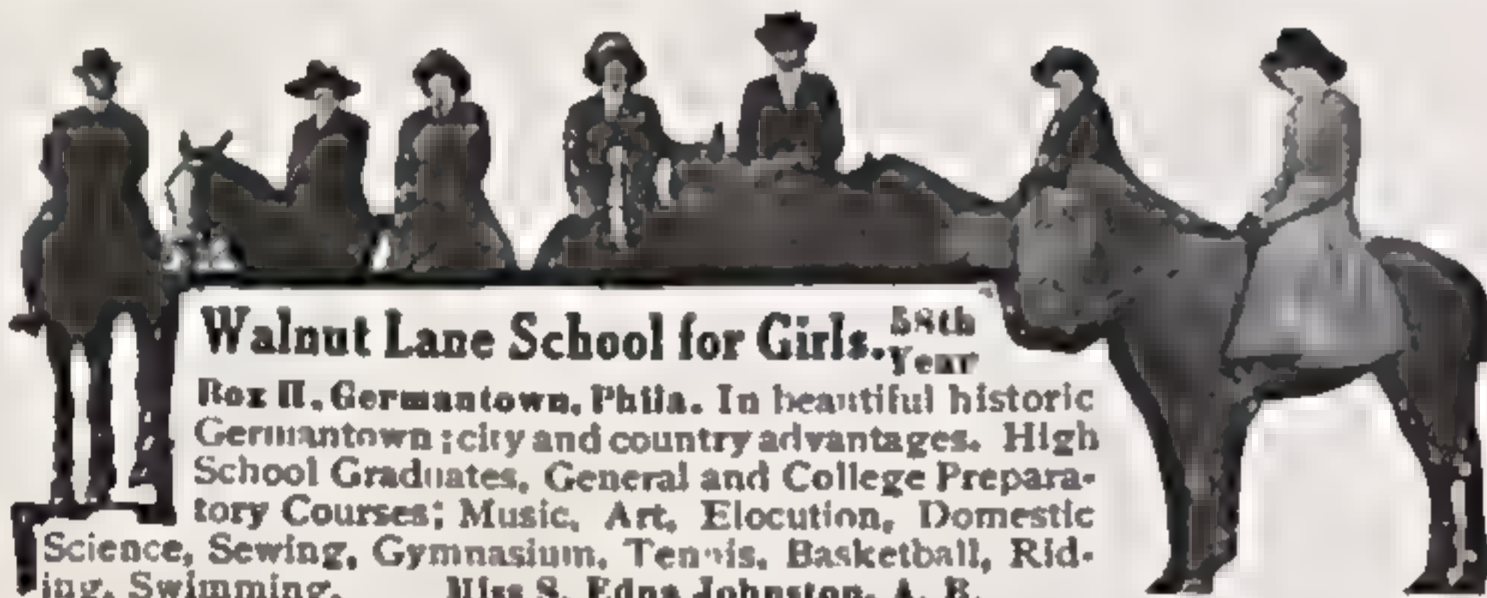
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July 21, 1915.

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JUL 22 1915

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SHOPPERS' & BUYERS' GUIDE SERVICE  
443 FOURTH AVENUE NEW YORK

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**ENGLISH HENNA SHAMPOO**. Powders tone the scalp, giving faded or greying hair a marvelous gloss and bright tint, \$1. Directions sent. Henna Specialties Co., 509-5th Ave., N.Y.

**POMADE HAIR GROWER** will fill in the bald spots on your temples and thicken poor, weak hair; \$1.00 per jar. Trial size 25c. Henna Specialties Co., 509 Fifth Ave., N. Y.

**THE CHARM OF WAVY HAIR** obtained by Williams' Permanent Hair Waving method. Enhanced by moisture, shampooing, sea air. Guaranteed lasting and harmless. 27 W. 46 St., N.Y.

**DO YOU WEAR TRANSFORMATIONS?** My "Natura" transformation will defy detection. Beautiful, glossy, wavy hair artistically made, distinctive in style. Williams, 27 W. 46 St., N.Y.

**DON'T LET GREY HAIR** banish you from society & business. I'll tell you how to restore youthful, natural color. Call or write, L. Pierre Valligny, 14 E. 44th St., New York.

**ADA DANBY, 379 FIFTH AVE.**  
Hairdressing  
Manicuring  
We make a specialty of drying hair by hand.

**LEHNERT & HUTLI**, formerly "Lehnert & Alexander," announce their removal to their New Quarters at 13 E. 49th St., N. Y. C. Phone Plaza 4658.

**EVERY CONVENIENCE FOR COMFORT** is here provided for their select clientele. Lehnert & Hutli 13 E. 49th St., N. Y. C. Phone Plaza 4658.

**PERMANENT RESTORER** for eyebrows & lashes. Price pp. \$2. French hair restorer gives the hair a most natural tint. Price pp. \$2.10. B. Paul, 38 West 38th St., N. Y.

**GRAY HAIR BANISHED**—Henna D'Oreal, a new French discovery, will restore faded or bleached hair to its original natural shade. Price pp. \$1.10. B. Paul, 38 W. 38th St., N. Y.

**GOLDEN HAIR WASH & Lemon Shampoo** gives original fairness to drab, blonde, brunette hair when darkened. Four months' supply of both \$2. Hygienic Laboratory, 240 W. 116th St., N.Y.

**HUMAN HAIR SWITCH**, \$1. Match your hair perfectly. Money back if not satisfactory. No. 506 Triple Switch, 2 ounces, 22 inches. Sample. Frances Roberts Co., 100 5th Av., N. Y.





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Hair & Scalp Treatment

**SCALP SPECIALIST**—Miss Taylor's treatment consists of massaging scalp, neck and spine; simple, nourishing hair tonics. 331 Mad. Ave., N.Y. Tel. 7393 M.Hill (also Greenwich, Conn.)

**PARKER'S** method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V" "Healthy Hair," 51 W. 37th St., N.Y. Tel. 202 Greeley.

**KOROZONE METHOD**—Scientific treatment of the scalp and hair; quickly corrects scalp disorders. With shampoo or dry cleansing, \$1. Kora M. Lublin, D.P.S., 2248 B'way, N.Y.

**DON'T** have your hair dyed or treated before you read "Hair and Its Care" booklet free. Deodorizer the only odorless kerosene, \$7.50 & \$1. Spiro, 26 W. 38th St., N.Y. Est. 40 years.

## Health Resorts

**SUBNORMAL CHILDREN** or defectives cared for. Priv. home, beaut. country town near N.Y. & Phila. Have physician & trained nurse. C. M. G., 6th & Grape St., Vineland, N.J.

**CONDITIONING HOUSE** for women, scientific treatment for obesity and nervous diseases. Exclusive patronage. Write for particulars. The White House, Brown's Mills-in-the-Pines, N.J.

## Jewelry & Silverware

**DIAMONDS, OLD GOLD AND SILVER** Wornout gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Calmann, appraiser, 27 W. 37 St., N.Y.

**JOHN DALY** pays cash for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654-6th Ave. cor. 38th Street, New York.

**WE PURCHASE** fine jewelry, etc., at full value, even tho already pledged. Service is discriminating & intelligent. Call or write. L. Bergman, Times Bldg., N.Y. Bryant 2973.

**27 YEARS EXPERIENCE** will guar. our reliability. We pay highest cash value for diamonds, jewelry, silverware. Call, write or telephone. M. Naftal, 69 W. 45 St., N.Y. Tel. Bry. 670.

**OUR LARGE VOLUME OF BUSINESS** enables us to pay the highest prices, and immediate cash remittances. Walter & Co., 182 B'way, New York. Established 1891.

**IS IT NOT A FACT?** That you are unnecessarily burdened, looking after your old Jewelry & Silver that has been discarded and of no longer use to you??? (next card)

**WE SPECIALIZE IN PURCHASING** Family Jewels, such as Diamonds, Pearls, Sapphires, Rubies, etc., also old & modern gold & platinum, jewelry & silverware. You will find that (next card)

**WE PAY HIGHEST CASH PRICES**—Because we purchase not for the assayer, but for reconstruction. Send us your valuables for an offer. We insure vs. loss in transit & in our hands.

**S. WYLER, 6 E. 46th St., N.Y.C.** References: (1) Harriman National Bank (2) Corn Exchange Bank, Tel. Murray Hill 6175.—P. S.—Correspondence treated in absolute confidence.

## Lace Novelties

**ORIGINAL REAL LACE MOSAIC.** Table set, bedspreads, shades, etc., modeled from your antique laces, old gowns & lingerie. Laces cleaned & mended. Zallio, 561-5th Ave., N.Y.C.

## Ladies' Printed Stationery

**FOR INFORMAL CORRESPONDENCE**—Your name and address neatly printed on 125 envelopes & 200 sheets Japan Bond \$1. Correct style & size. Deliv. free. P. P. Press, Peru, Ind.

## Ladies' Tailors

**TAILORED GOWNS REMODELED** to prevailing styles. 19 years' experience. Tailored suits from \$65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N.Y. Tel. 158 Madison Sq.

**SCHOTZ & CO., INC.** Tailored Suits—Afternoon and evening Gowns—Rich Furs. Special facilities for out-of-town orders. 471 Fifth Ave., N.Y.

**SCHWARTZ & PORTEGAL.** French Tailored Gowns. Exclusive designs and faultless workmanship. 56 West 46th Street, New York.

**ANTHONY, 16 West 46 St., N.Y.** Tailors to Fashionable Women. Styles Exclusive. Materials the Finest.

**TUZZOLI—TAILOR.** Vogue suggestions skillfully carried out. New Fall models. The most fashionable tailored gowns, habits and furs. Call or write. 15 W. 45 St., N.Y. Tel. Bry. 1630.

**READ IN THIS ISSUE** The interesting story on page 12j. There is a moral for every advertiser.

# \$ 8 0 0 . 0 0

## in One Order!

**S**UCH is the pleasurable and profitable experience of Mr. Charles Hall, who conducts a Distinctive Gift Shop in Springfield, Mass.—also a wholesale office at No. 333 Fourth Avenue, New York.

Mr. Hall is an importer and maker of art objects with an eye to industrial uses,—which means he combines beauty and utility to the best purpose.

It was probably as a utilitarian that he first became convinced of the efficiency of advertising. Certainly he has made good use of it. Here is what Mr. Hall has to say:—

*"In April, 1913, I first used your Shoppers' & Buyers' Guide. We received 125 inquiries from the first two insertions, and among others, opened one account which brought \$200.00 the first year."*

*"In 1914, the second year, this particular account brought \$700.00. This year their initial purchase alone was over \$800.00. Aside from this, our direct sales to consumers much more than paid the cost of the advertising."*

*"Later we began using larger space in Vogue,—but we have never discontinued our little card. It has paid in two ways,—in dealer influence and consumer demand."*

*"To put it mildly,—we are far more than satisfied. We are jubilant!"*

Just another Vogue achievement,—another success story good enough to "point a moral or adorn a tale." It comes from an advertiser,—and explains why he uses these columns persistently and consistently.

Because this advertiser received more than money enough from one order to pay the cost of his advertisement for more than *Eleven Years!*

Here is inside information of value to advertisers, with particular meaning for *wholesalers who want to open new accounts.* Vogue gets into the business house as well as into the wealthy home.

SHOPPERS' & BUYERS' GUIDE SERVICE  
VOGUE, 443 FOURTH AVE., NEW YORK



## Ladies' Tailors—Cont.

**CONSTANT QUELLER**—17 E. 48th St. All the snap and smartness of the big French Maisons plus a perfect fit. Reasonable prices. Call, write, or phone.

**HURWITZ & POSTEN, 14 E. 46th St., N.Y.** (Formerly with Stein & Blain.) Creators of ladies' suits and wraps. Only finest fabrics used. Suits from \$65.00 up. Opposite The Ritz.

## Leather Goods

**MOUNTAIN COMMUNITY, Inc.** Leather shops. We make a large line of Tooled Leather and Hand Painted Leather Screens up to \$500 each. Leather Walls. Innumerable Designs.

**MOUNTAIN COMMUNITY, Inc., New York.** Leather Lamp Shades made scientifically by leather workers. Leather Boxes, Jewel Caskets, Book Ends, Humidors, Game Sets, Novelties.

## Linens

**OLIVIA CROSS-STITCHED & Block-printed** Linens. Exquisite materials & work. Quaint & Artistic designs. Approval shipments. List Olivia 2375 A. Fairfield Ave., Bridgeport, Conn.

**MOSSE HOUSEHOLD LINENS,** artistic designs, superior qualities. Individual monograms. Specializing Bridal Outfits. Approval shipments & estimates. Gebrüder Mosse, 19 W. 45th St., N.Y.

**ANNETTA VILLARI CO., 19 E. 48th Street,** N.Y. Porto Rico hand-drawn linens, very exclusive and moderately priced. Approval shipments. Gift shops. Write for consignment prop.

**MAISON SPECIALE de Linge Trousseaux.** Linens our Specialty. Estimate submitted. See our special handkerchief offer. Send for catalog. Linen Store, 34 S. Michigan Ave., Chicago, Ill.

**ROYAL IRISH LINEN** damask towels and table sets. Exclusive patterns. Will call at your residence and show samples upon request. Shaun Gilmartin, 54 E. 129th Street, New York.

## Lingerie

**SILK UNDERWEAR AND NEGLIGES** to individ. order. Refined style, taste. Hand emb'd in artistically shaded colors. Mme. Paula, 622 West 137th St., N.Y. Tel. Audubon 8692.

**LINGERIE DE MERLE** and Accessories for the woman who desires that perfection in lingerie consistent with the refined and finished toilet. 740 S. Michigan Blvd., Chicago.

## Maids' Uniforms

**DIX-MAKE UNIFORMS** for Nurses and Maids, and Morning Dresses, are quality garments. Sold everywhere. Catalogue free. H. A. Dix & Sons Co., Dept. P. Dix Bldg., N.Y.

## Millinery

**LADIES' Winter Hats REMODELED** into latest styles or copied from "Vogue"; cleaned or colored. Hats trimmed. Ostrich repaired. Flowers. Price list. Neuman, 24 E. 4th St., N.Y.

**BUYING** a hat at RULANDS is like shopping in your own home. Here you will find over 200 models of New York's most fashionable millinery. Jot this down. 40 W. 36th St., N.Y.

**WRIGHT HAT SHOP—CHICAGO**—Offers stylish and exclusive models for all seasons wear. Moderate prices. Esther E. Wright, 116 S. Mich. Ave., Lakeview Bldg., Suite 201.

## Miscellaneous

**PATTERNS CUT TO MEASURE** from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

**YOUR FUTURE FORETOLD** and Past Read according to the ancient Kabala. Send your maiden name, date of birth and \$2. Anne Brown, Box 3215, Station F, Washington, D.C.

## Monograms

**WINGENDORFF.** Artistic designs for monograms in drawn work, cross-stitch, eyelet, & cut work. 718 Amsterdam Ave., 731 Lexington Ave., New York.

**JANON CO.—MONOGRAMS.** Fine hand-embroidered monograms & initials on linens, hdkfs., lingerie, etc., 5c and up each. Small or large orders. Delivery in 1 to 3 days. 34 W. 39 St.

## Oriental Novelties

**BOUDOIR ROBES** and kimonos with all the elusive charm of the Orient. I import direct and save you 50%. Write for illustrations. Elizabeth Allen, 341 Fifth Avenue, New York.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## New York Hotels

**HOTEL MARTHA WASHINGTON**, 29 East 29th St. For women. Rooms \$1.50 a day upwards. Meals a la carte; also table d'hôte. Luncheon 40c. Dinner 50c. Booklet free.

**HOTEL MAJESTIC**—Fronting Central Park at West 72nd St. Accessible to all lines of traffic, but away from the noise of the all-night district. Gardens-on-the-Roof. Rooms, \$2 per day up.

**THE ANDERSON**, 102 W. 80th St. One square to Central Park. Cozy and homelike. Single room with bath, including 2 meals, \$2.75, or \$4 for two per day. The Misses Anderson, Props.

**HOTEL ALGONQUIN**, 59-65 W. 44th St. The Club Block of New York. Every room with bath. Rates from two dollars. Frank Case.

**AN ANNOUNCEMENT**  
In the Shoppers' & Buyers' Guide  
is a profitable introduction to  
reader and advertiser.

## Normal Courses

**CASTLE SCHOOL OF DANCING**—Classes & private lessons. All latest ballroom dances. Diplomas signed by Mr. Castle to proficient graduates. 24 E. 46 St., N. Y. Cat. on request.

**RUSSIAN & FOLK DANCING**—Edward J. Kurylo, Ballet Master Imperial Theatres, Warsaw. Interpretive dancing. Alice Hollister Clarke, Castle School, 24 E. 46 St., N. Y. Catal.

## Pets

**THOROUGHbred Toy POMERANIANS**: reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

## Pharmacists

**SEND YOUR PRESCRIPTIONS** to Costello, Pharmacist, where they will be accurately & promptly filled. (See next card)

**SEND US YOUR ORDERS FOR** Drugs & Toilet Preparations David Costello  
52nd St. & 6th Ave., N. Y. Tel. Plaza 3657 & 3658

## Portraits

**PORTRAITS** in Oil, Pastel or Crayon; Miniatures on Ivory, from life or after Photographs. Photographs taken at your home. 53 W. 37th St., N. Y. The Merkel Studio, 1745 Greeley.

## Rooms & Apartments

**"EDGEHILL INN"**  
An exclusive home for a few guests. Broad verandas. Beautiful country, located on high ground at

**SPUYTEN DUYVIL-ON-HUDSON**  
Accessible to train and subway. Near the country club. Telephone 360 Kingsbridge.

**THE ADRIENNE**, 319 W. 57th St., N. Y. Up-to-date pension, private baths, good table. Near Central Park. Special Summer arrangements for Southerners. Apply to Miss Proudfoot.

**13-15 EAST 54TH ST., N. Y.** Boarding-place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

**37 EAST 53D ST., N. Y.** Pension, centrally located, comfortable rooms. Parlor floor dining room, separate tables. Permanent arrangements, also tourists. Tel. 3637 Plaza. Mrs. F. V. Hart.

**OVERLOOKING THE HUDSON**. Unusual accommodations in private home. River view from every room. Near subway. New England table. 330 West 108th St., N. Y. Tel. 4405 Riverside.

**DUNSCOMBE**, 47-5th AVE., N. Y. C. Unusual accommodations. Cool suites with bath; parlor, dining room, small tables. Permanent, trans. guests. Tel. Stuyvesant 174.

**EXCELLENT ACCOMMODATIONS** for people from out-of-town desiring a quiet & refined home. Large airy rooms, private bath, meals optional. Prices moderate. 48-50 W. 47 St., N. Y.

## Rugs

**LORD & TAYLOR, NEW YORK**  
A rare, complete collection of Oriental Rugs, Carpets, Tapestries & Draperies.  
Fifth Avenue, 38th Street, 39th Street.

## Shoes

**REMOVE THE DIRT** instead of covering it up. Baker's Canvas-Wite restores white leather or canvas shoes to their original color. Send 10c for trial size to G. Clark, 44 W. 22nd St., N. Y.

## Shopping Commissions

**MRS. H. GOODALE ABERNETHY**  
Shopping Commissions. No charge.  
37 Madison Ave., N. Y., 75 Boundary Road,  
London, N. W., 12 Rue Rennequin, Paris.

**MRS. E. F. BASSETT** will shop for or with you, furnish your house; suggest costumes. Goods on approval. No charge.  
145 W. 105 St., New York. Tel. 4452 Riverside.

**MRS. SARAH BOOTH DARLING**  
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 112 W. 11th St., N. Y.

**HELEN CURTIS**, 96 Fifth Avenue, N. Y. Your friend in New York. General Shopping. No charge. Bank references. Tel. 3286 Chelsea.

**MRS. S. D. JOHNSON**—Opp. Waldorf-Astoria. Intelligent shopping. No charge. Special references.  
347 Fifth Ave., N. Y. Tel. 2070 Murray Hill.

**MRS. C. B. WILLIAMS**—The N. Y. Shopper will shop with you or send anything on approval. Services free. Send for leaflet of "Bulletin of Bargains." 366 Fifth Avenue, New York.

**MRS. ST. JULIEN RAVENEL**  
General Shopping. Specialty of Decorations. Prompt and efficient attention to all orders. References. 2211 Broadway, New York City.

**MISS HOLLIDAY WELLS, NEW YORK** shopping. Will accompany out-of-town patrons. No charge. Goods sent on approval. References required. 11 E. 41st St., N. Y. Tel. Murray Hill 7051.

**CHARLOTTE BURR**. Perhaps you would like the assistance of an experienced buyer? My services cost you nothing. Goods on approval. Write for particulars. 116 Nassau St., N. Y. C.

**MARJORIE WORTH**, form. of 22 E. 34th St., N. Y., now with Wanamaker Shop & Personal Service Bureau. Orders will receive my usual prompt attention. Care John Wanamaker, N. Y.

**MRS. EDGENA BROWN TIPS**, 503-5th Av., N. Y., shops for or with you without charge. A specialty of purchasing all articles of wearing apparel, etc., featured in Vogue. Mur. Hill 1731.

**MRS. EDWIN McCALLA DAVIS**, 606 West 116th St., N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

**NEW YORK'S BEST SHOPS** are at your command through Mrs. W. H. Turner. Anything purchased, no charge. Specialty of House Decorations, 59 W. 45th St., N. Y. Tel. Bry. 1181.

**MRS. CAROLINE PLOWS**. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 7 W. 92d Street, N. Y.

**ELIZABETH C. MALADY**—A personal acquaintance with New York's shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Ave., N. Y.

**MRS. ANNA PRAHAR** will send anything on approval or accompany you to the New York shops; no charge. Bank references. Write 114 W. 79th St., N. Y. Phone 7140 Schuyler.

**BEAUTIFUL THINGS I SEE**—Write for this free weekly Fashion letter with list of bargains. Shopping free. Anything on approval. Irene Stephens, 156-5 Av., N. Y. Tel. 4628 Gram.

**MRS. HELEN ROBERTS**, 156 Fifth Ave., N. Y. Will shop for or with you. Can buy the early Fall styles at very low prices. Many years experience—references. Tel. 1290 Fordham.

**BLANCHE BOSTWICK**. My expert service saves time, bother, money. No charge. Gifts, apparel, furnishings. 126 E. 27th St., N. Y. Tel. 862 Madison Square.

**MRS. GEORGETTE DUNBAR EVANS** will keep you in touch with N. Y.'s advanced modes. Will shop for or with you, gratis. Chaperoning. References & booklet. 311 W. 95th St., N. Y.

**MADAME LEONIE**. Wholesale connections enable me to buy at lower prices. Goods sent on approval. Will shop for or with you. Room 511, 366-5th Ave., N. Y. Phone 337 Greeley.

**KATE R. PETTIT**, formerly of New Orleans, purchases wearing apparel, house furnishings and gifts. Services free. Accompanies patrons. References. 60 W. 94 St., N. Y. Tel. 5254 River.

**MRS. CHARLES ELLISON**, Chicago and Louisville. I shop for out of town people, design & furnish street, eve, dresses, coat suits, trous. 36 State St., Chicago; Norton Bldg., Louisville, Ky.

**MRS. HELEN PULTZE**. Long experience in buying from N. Y. shops enables me to give best service. Wearing apparel, house furnishings, etc. No charge. References. 63 E. 74th St., N. Y.

**BUY AT WHOLESALE PRICES**. Being a buyer for several Ladies' Specialty Stores I can conduct you to the exclusive show rooms where

**NEW YORK'S FINEST** wearing apparel is manufactured, & enable you to purchase gowns, suits, coats & furs at a material saving of 50%. Circular. "Corine," 164-5th Av. Tel. Gram. 6762

**IRMA KORY**, 366 FIFTH AVE., New York Let me keep you posted on bargains offered in N. Y.'s smartest shops. Services free. Goods on approval. Ref's. Smart gowns a specialty.

**USEFUL—RELIABLE—PROFITABLE** Shoppers' & Buyers' Guide offers you a direct road to whatever you may desire. Use it today. Save yourself trouble and worry.

## Smocks

**JOFFRETTE'S** unusual **SMOCKS**, Crepe, linen, and silk. Eight different models; \$7 up. Or your own materials made up to order. The Label Shop, 14 East 37th Street, New York.

**CAROLINE'S** English **SMOCKED FROCKS**, hand-made, beautiful work. All ages to 12 yrs. Sample frocks for selection. Reference & age desired. Caroline, 628 5th Av. Tel. 2233 Plaza.

## Social Secretaries

**LET US ADDRESS YOUR ENVELOPES**, arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N. Y. C. Tel. Plaza 7947

## Social Stationery

**SOMETHING NEW**. Plate (Tiffany Script) & 50 cards, \$1.00; new monogram or address die (14 styles) 50 sheets & env's in color, \$1.50. Samples. "Estampe" Co., 132 W. 23d St., N. Y.

## Specialty Shops

**1. SO MANY KNOW GLEBEAS** (See No. 2) better than the Austro-Hungarian Co. We have changed our firm name to Glebeas Importation Co., 4 E. 30th St., N. Y.

**2. GLEBEAS L'INSPIRATION** (Parfum Essence) is a new odor of chic individuality, described by women of fashion as most subtle and charmingly distinctive.

**3. GLEBEAS L'INSPIRATION** (see No. 4) has much permanency and is elusively felt as it hovers lingeringly about you. Glebeas Importation Co., 4 E. 30th St., N. Y.

**4. GLEBEAS L'INSPIRATION** (see No. 5) is most uniquely and daintily boxed, and is characteristically French. Glebeas Importation Co., 4 E. 30th St., N. Y.

**5. GLEBEAS L'INSPIRATION** (sample 15c) LeGrande Bottle (ounce size) \$2.50. (It's like your garden adrip with dew.) Glebeas Importation Co., 4 E. 30th St., N. Y.

**KITTEN GRAB BAG**. Gay cloth kitten stuffed with 20 foreign "grabs." Height 17 in. Price \$1.50. Amusing novelties. "Studio Shop," Studios, 20-23, 96 Fifth Ave., N. Y.

**FOR COUNTRY COTTAGES**, made by the Blind. Rugs, cushions, baskets, trays, lampers, hammocks, etc. New York Association for the Blind, 111 E. 59th St., New York.

**SMOKER STAND** with balancing cockatoo attached, heavy brass matchbox holder and glass ashtray. Mahogany finish, \$6.00. C. J. Dierckx, Importer, 34 W. 36 St., N. Y.

**MRS. HOYT, MERION STA., PA.**, sells Smocks, Negligees & Lingerie through Woodville & Co., York Harbor & Cape May; Bar Harbor Tea Room & Haverford Shop, Haverford, Pa.

**ART SHOPS and ARTISTIC PEOPLE** are invited to see our work. We hand-block fabrics, hand-tool leather, design and manufacture novelties. Mountain Community, Inc., N. Y.

**VOGUE COVERS—VANITY FAIR COVERS** (by arrangement with the publishers) artistically framed, ready to hang, \$1 prepaid. Walker Reddy Co. 1181 Broadway, N. Y.

**THE TOBEY GIFT SHOP**  
A convenient, helpful place to select distinguished gifts. Wide variety between \$1 and \$20. Tobey Furniture Co., 33 N. Wabash Av., Chicago.

## Special Costumes

**SCHNEIDER-ANDERSON CO.**  
16-18 West 46th Street.  
New York City.  
Tel. Bryant 8450.

## Summer Attractions

**BOWLING, POCKET BILLIARDS**, Roller Skating. Best equipped in the city. Refined environment, for Ladies and Gentlemen. Grand Central Palace, Lexington Ave., use 46th St. ent.

**MODERN DANCES THOROUGHLY** taught 25c half hour lesson, private instructor; 50c half hour lesson, private room, private instructor. Dancing Carnival, Lex'g'n Ave., 46th St. ent.

**FREE TAXICAB SERVICE** to Dancing Carnival. Phone 8610 Murray Hill. Will send for you between 4th and 80th Streets, free of charge. Open afternoons and evenings.

## Summer Resorts

**BEVAN HOUSE**, Larchmont on the Sound, N. Y. Directly on the water. 40 minutes from N. Y. Exclusive clientele. Excellent food. Fresh vegetables. Diet kitchen and French nurses for

**CHILDREN**. Bathing, music & dancing. Rooms with bath. Moderate rates. Under personal management of Albert E. Copeland, formerly Majestic, New York, and Annex, Chicago.

## Tea Rooms

**THE TALLY-HO**, 20 E. 34 St., opp. Altman's. Luncheon Afternoon Tea Southern Dinner. "Picturesque, novel experience." N. Y. Herald.

**THE FERNERY**—22 E. 33d St. "The Oldest Tea Room in New York." Club Breakfast. Lunch, Tea, Dinner and a la Carte, 8 to 8. Daily including Sat. Smoking in conservatory.

**THE CLOVER TEA ROOM**  
You will have to spy hard to see the Clover. High and airy above a busy street and delightfully satisfying.

**CLOVER COOKERY** has innate goodness. It is appetizing and wholesome. Some of the good things are packed, to be relished at home. Clover Tea Room, 640 Madison Av. at 59th St., N. Y.

**THE MISSES HOWARD**  
believe it of interest  
to the  
many patrons of

**THE ROSE GARDEN TEA ROOM**  
to announce that  
demand has necessitated  
an increase to twice the former size

and that the summer respite has afforded opportunity for complete redecoration, to concur even more fully with the inviting

**DAINTINESS AND INDIVIDUALITY** which its service has created. The Rose Garden Tea Room, 36 Central Park So. For reservations, Plaza 7872.

**BRANDIED CHOW-CHOW** Fruit Preserve is a delightful dessert. Tea Rooms are requested to write for special proposition. Bertha Tanzer, 20 West 30th St., N. Y.

**THE COLONIA TEA ROOM**  
Has a cool quiet atmosphere that appeals to the woman of culture. Colonia Building, 379 Fifth Avenue.

## Toilet Preparations

**PRIMA VERA MASSAGE CREAM** eradicates signs of "passing time." Unequaled in restoring delicate contour and natural complexion. Jar, 75c p'd. Anna J. Ryan, 2896 B'way, N. Y.

**BARLATTAR EYEBROW GROWER** makes thin, light brows thick, dark & silky. Good for granulated eyelids & falling lashes. Jar \$1. B'klet. Miss A. G. Lyford, 128 Tremont St., Boston.

**THE GERBAULET PURPLE LINE**  
For Scientific Care of the Skin. A visit or correspondence solicited. Gerbaulet Institute, 500 Fifth Avenue, N. Y.

**TEN LITTLE WRINKLES**, one a careworn line; used Buena Tonic, then there were Nine! For the refined & cultured; pre'd \$1.00. Jean Wallace Butler, 422 So. Hoyne Ave., Chicago.

**NINE LITTLE WRINKLES**, one met its fate; used Buena Tonic, then there were Eight! For "Miladi's Toilet"; ask your dealer; \$1.00. Jean Wallace Butler, 422 S. Hoyne Ave., Chicago.

**YOUTH & BEAUTY PRESERVED** by the Viking Prep's. Altman's, McCreery's, Stern's, Macy's, etc. Cream & Lotion, \$1.00 by mail. Wright Sisters, 153 E. 54th St., N. Y. Booklet.

**MILLER'S ZOBRIGHT** (in convenient cake form), lasting waterproof Nail Enamel; imparts a satin finish & brilliant lustre. (At stores.) Theo Miller Mfg. Co., 23 Elm St., N. Y.

**"CUTICOFF"** (trial) Manicure Set. Prof. Theo. Miller's Non-Cutting System, 25c. "Mignon" Pocket set, in handsome case, \$1 (post'd). Write for "Treatise on Nails," free.

**CLEAN TEETH**, healthy gums are assured users of the Rolling Tooth Brush. Every dentist prescribes it. Your druggist; 40c by mail. Booklet. Rolling Company, Box 173, Boston.

**KEEP YOUNG**—Use the original and exclusive toilet preparations of the Small Sisters. Helpful booklet on request. 379 Fifth Avenue, New York City.

**GARDENIA CREAM-GARDENIA BLOOM**, give skin white, velvet effect of flower. Sacheta de Fora-silken baglets—in facial bath after motoring, etc., beautifying, soothing. And—

**COLONIAL DAME FACE POWDER** unlike any other, gives impalpable bloom, youthful lustre. Absolutely pure, no chemicals to injure or darken skin. 10 shades and to order. And—

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**SHINE-FINE FOR FINGER NAILS**. Gives a quick, lustrous, lasting polish. Economical and efficient. Send 25c for full-sized package. E. C. Douglass, 1879 Madison St., Brooklyn, N. Y.

**LAIRD'S KIM**—The Delicate Deodorant. A white, harmless ointment that completely removes the odor of perspiration. For the toilet. 25c by mail. Mrs. Laird, 17 E. 48th St., N. Y.

**PUSSY WILLOW PRODUCTS**. Bleach cream for tan and freckles these sunny days, on the beaches, \$1.00 post paid. Adeletta, 2382 Seventh Ave., N. Y. City.

**A FIFTH AVE. OF SHOPS**  
This is Vogue's Shopping District of unusual services representing the best shops from San Francisco to New York.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Toilet Preparations—Cont.

**TURKISH ROSE CLOTH**; a harmless natural rouge for the complexion. Compact and lasting. Conveniently boxed for handbag or purse. Price 15c. Post-office box 1017, Washington, D. C.

**FACE, NECK, ARMS, HANDS, WRINKLES** and Skin Preparations, the same as formulated and used exclusively for the past twenty years by the noted face and feature specialist.

**W. AUGUSTUS PRATT, M.D.**, in his private practice. If interested, call or write for instructive face booklet, stating what you want. Dr. Pratt, Face Specialties, 40 W. 34th St., N.Y.

**WRINKLE REMOVER**: Instantaneous action, invisible, absolutely harmless, a scientific skin preparation. Should be on every woman's toilet table. \$1. Mercedes Cosmetic Co., 501-5th Ave.

**DR. BERRY'S FRECKLE OINTMENT** Positively removes freckles. Leaving beautiful complexion. By mail 50c. Booklet free. Dr. C. H. Berry Co., 2975 Michigan Ave., Chicago, Ill.

**CHARMANT NATURAL ROUGE**, Perf'm'd. Brunette, medium & dark. Harmless, lasting; with soft Puff, 35c p'd. Unusual prices to dealers & agts. Charmant Spec. Co., 136 Liberty St., N.Y.

**PRISCILLA TISSUE CREAM** eradicates lines, prevents new ones. Invaluable after seabathing, motoring, etc. Jars, \$1.50 to \$7. Descriptive circular. Sullivan Co., 27 W. 46th St., N.Y.

**PLEXO EVENING WHITE**—gives throat, shoulders and arms that soft, creamy look. Easily applied. Does not rub off. 35c a tube. Plexo Preparations, Inc., 94 N. Moore St., N.Y.

**EMIL SCHULT**, Famous Facial Massage Specialist's Booklet illustrating and describing various movements necessary for a complete course in facial massage given free with each jar of

**"MY BEST FRIEND" COLD CREAM**. A delightfully sweet-smelling cream that purifies and beautifies the complexion. Price 50c. Sample on request. Emil Schult, 149 West 42nd St., N.Y.

**PUSSY WILLOW PRODUCTS**. Bleach cream for tan and freckles these sunny days, on the beaches. \$1.00 post paid. Adeletta, 2382 Seventh Ave., N.Y. City.

**IT PAYS TO ADVERTISE** in the Shoppers' & Buyers' Guide. A letter of inquiry will bring many valuable suggestions for you

## Traveling Accessories

**PARKHURST WARDROBE TRUNKS** are chosen by experienced travelers for safety, convenience & economy. Our illus. catalog is helpful to every traveler because it gives interesting

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**THE FOLDING WARDROBE** makes closet in every room. Holds 10 dresses. Can be carried in suit case. Indispensable in

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**FRESH AIR WITHOUT DIRT**. Adjustable screen for sleeper or chair car. Easy to carry. Cretonne case, 12 fresh coverings, \$3. Mrs. S. Lothrop, 194 Main St., Bridgewater, Mass.

## Toys

**THE "STERLING" TOYS**, Playroom Equipment and Construction Materials are originated at the Children's Gift Shop, 7 W. 45th St., N.Y. by W. S. Sterling. They are practical & durable.

**THEY ARE SUCCESSFUL** because they supply the instinctive need of every child for material allowing free & unaided play. Foremost schools & educators recommend them. They are

**MADE IN NEW YORK** by the Sterling Toys Corporation. Designed, constructed and finished to meet the needs of the American home,

**VALSPARRED** weather-proof and guaranteed. Write for our new catalog "V" now ready, showing our complete line. Free on request. Children's Gift Shop, 7 West 45th St., N.Y.

**JENNY WREN**—Dolls' Dressmaker. Dolls, Toys and Fancy Goods. Dolls dressed for Christmas. The Doll House, East Gloucester, Mass.

**WOODEN TOYS & NURSERY FURNITURE**. Building Blocks for miniature houses and gardens. Send 25c for bath tub toy and illus. catalog. Woodcraft Shops, Inc., Morristown, N.J.

## Trousseaux

**WEDDING VEILS** and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

## Trousseaux—Cont.

**ORIGINAL WEDDING GOWNS** now so much in Vogue, made to your individual ideas and order. Write or call Homer, 11 1/2 W. 37th St., N.Y. Greeley 5265.

**THE PORTO RICO STORE**—Fillet Tire linens. 402 Mad. Ave., N.Y. Initial towel, \$1.25; child's dress \$5; luncheon set \$18.50; nightgown \$6.50. Monograms; estimates. Approval ship.



## The Business Woman Comes to New York

**TO** a stranger starting business in New York, success does not generally come at once. It is too often a question of time and money, especially if the stranger happens to be a woman.

But the case of Dr. Lublin, D.P.S., was different. She had specialized for eighteen years in the study of hair and scalp treatment, and had, besides, a splendid head for business. So, on her arrival in New York City eight months ago, almost the first thing Dr. Lublin did was to place an announcement in the Shoppers' & Buyers' Guide. The other day we dropped in to find out how Dr. Lublin was getting on:

*"A great number of my patrons come to me from Vogue," she told us, "and there are enough of them to keep me busy all day long. I naturally was astonished at such results from a small announcement. My business has increased so rapidly that I am making arrangements to double my quarters in this building."*

Among the many unusual shops in New York; a large proportion have attained astonishing success in a short time. The proprietors of these shops will tell you interesting stories of struggles and success. And you will find their announcements in this directory.

## Shoppers' & Buyers' Guide Service

Vogue 443 Fourth Avenue New York City

### Unusual Gifts

**ELIZABETH H. PUSEY'S STUDIO**. Will be opened after Wednesday, September the Eighth. 16 East 48th Street, New York City.

**SUMMER TIME** is the Time to buy Christmas and Birthday gifts. You can find more time to look up unique places such as Carbone's Shops at 342 Boylston Street, Boston, and Hyannis, Mass.

**A CORDUROY BATH ROBE** in delicate shades makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N.Y.

**TO REACH THE HEART** you need only present such exquisite gifts at small prices as offered in Unusual Gifts booklet of Elizabeth Allen, 341 Fifth Avenue, N.Y.

## Unusual Gifts—Cont.

**SIGN OF THE PINE**, Dedham, Mass. Soft colored baskets and trays. Unique cushion covers for the porch and a novelty in candle shades for the summer home.

**DISTINCTIVE GIFT SHOP LINES**—Lacquered tin, wood, etc. Door porters. Charles Hall, The Hall Bldg., Springfield, Mass. Wholesale office, 333 Fourth Ave., New York.

## Unusual Gifts—Cont.

**SEWING CASE OF BROCADED SILK** or leather, with thimble, scissors, thread, needles, emery, bodkin. Fits small handbag. Price, \$3 p'd. Anna Bethage, Dallas, Texas, P.O. Box 609.

**EAGER INTERNAL BATH** appliance beautifies and freshens the complexion by purifying the blood. Write for particulars to J. V. Eager, 737 Washington Ave., B'klyn, N.Y.

**ITALIAN SPORT HATS**, Brittany China, Hand-woven fabrics, Decorative boxes, Imported novelties. Sarah R. Morse & Frances B. Stebbins, The Craftsman Bldg., 6 E. 39th St., N.Y.

**THE SMOCKERY**—Original hand-dyed smocks, also made in Linen, Silk and Cotton crepes. \$6-\$15. Write for Catalog. 7 Chester Pl., Englewood, N. J.

**KATHERINE'S PAPER DOLLS**—Doll with 5 smart costumes, drawn & painted by hand, \$1.00. Charming gifts. K. Gillespie, Moorestown, Burlington Co., N. J.

**PILGRIM BAYBERRY PAD** for waxing flatirons, when ironing gives fragrant odor & beautiful finish to linen. In attractive box, 25c p'd. National Toy Company, Boston, Mass.

**FEAST BOXES FOR COLLEGE** boys and girls include Rose Garden Dainties to be had separately as well: cakes, jams and other things. The Rose Garden, 36 W. 59th St., N.Y.C.

**GIFT and SPECIALTY SHOPS** will be interested in our Christmas articles. Catalog and terms to trade only. The Little Workshop, 443 Clermont Avenue, Brooklyn, New York.

**SEND FOR BOOKLET**—Art objects from the Far East. Unusual gifts & Interior Decorations. Visitors welcome at 323-5th Ave., near 33d St., N.Y. Long Sang Ti Chinese Curio Co.

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## Vacuum Cleaners

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## Wedding Stationery

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**100 WEDDING ANNOUNCEMENTS**, \$6.75 or Invitations, hand-engraved, 2 sets of envelopes, 100 Calling Cards, \$1.25. Write for samples. V. Ott Engraving Co., 1021 Chestnut St., Phila.

## Wholesale Gift Shops

**JOHN H. C. NEVIUS**, Importer, Manufacturer, Wholesaler, is now occupying the entire street floor of 217 E. 38 St., N.Y.C. Everything for the dealer. Nothing at retail. Come and see.

**UNUSUAL NEVIUS THINGS**. Parsons Nut Bowls, Philippine Baskets, "Alice" Figures, Emily's Grape Fruit, Coat Hangers, Bridge Pencils, Leopolds, Numberless Nameless Novelties.

**IMPOSSIBLE TO LIST HALF** of them here. Everything can be seen at 217 East 38th Street.

**MR. NEVIUS WILL BE THERE** all through the month of August on purpose to show them to you. Be sure to call.

**DAY CRAFT NOVELTIES** for Gift Shops & Art Needlework Depts. We sell dealers only. For illus., folder & price sheet, send to N. S. Day, Springfield, Mass. Samples at 225 5th Ave., N.Y.

**THE POHLSON GALLERIES**, of Pawtucket, R. I., line of Thoughtful Little Gifts for Specialty Shops can be seen in N.Y. at 225-5th Av., R. 404. Ask for Messrs. Butterworth & Gardiner.

**MOUNTAIN COMMUNITY, Inc.**, New York, N.Y., manufacturers of Block Printings, Lamps & Shades in great variety; Santa Claus & Holiday goods ready for inspection. Exclusive designs.

**BUTTERWORTH & GARDINER**, 225 Fifth Ave., announce the opening of their permanent display rooms, for the sale of Unique & Unusual Gifts & Art Novelties. Your inspection invited.

**The BUTTERWORTH & GARDINER Lines**: The Pohlson Galleries, Lawson Studios, Baker Handcraft Shop, Oriental Intense & Perfume Co., Toril Shop. Everything for the gift dept.

## Willow Furniture

**JOSEPH P. McHUGH & SON**, 9 W. 42d, the Shop where one may always find comfortable McHughwillow Chairs and Lounges—also things unusual in fabrics and wall papers.

### Unusual Gifts—Cont.

**SWEET'S FROM THE ORIENT**—Deliciously different. Branded "Chow-Chow" fruit preserves, 20-oz. glass jars \$1.25. Sample 4-oz. jar 35c. Booklet. Bertha Tanzer, 20 W. 30 St., N.Y.

**UNUSUAL GIFTS FROM THE ORIENT**. Useful, decorative and novel. Booklet "V" on request. Bertha Tanzer, 20 West 30th St., N.Y.

**GIFT SHOPS SHOULD SEND** for our proposition and catalog of many delightful novelties from the Orient. Bertha Tanzer, 20 West 30th St., N.Y.

**THESE ANNOUNCEMENTS** change with the seasons and even oftener. In this issue are "Summer's" offerings in every line. Read them over carefully.



# Goodyear Cord Tires

Adopted for  
**Packard**  
"TWIN-SIX"  
As Standard Equipment

Adopted for  
**The NEW  
LOCOMOBILE**  
As Standard Equipment

Adopted by  
**Franklin**  
As Standard Equipment  
After 12 Months' Use

## THE REAL SUPREMACY TEST

Do you know what extreme tests are made by makers of fine cars in adopting a new-type tire?

A Packard official, for one thing, drove a car from Detroit to Indianapolis, equipped with Goodyear Cord Tires. Then for 1000 miles around that speedway at 65 miles per hour. The usual limit of tire life in racing is about 500 miles. The treads wore off, but the Goodyear Cord Tires, without a blowout, took the car back to Detroit.

The Franklin Company, on May 1st, ran fuel economy tests in 137 cities. The three cars making the highest score were equipped with Goodyear Cord Tires. One made a world's record—55 miles on a gallon of gasoline. One made 53 miles, and one 51.8 miles.

Of the 15 cars making 40 miles or better, 10 had the Goodyear equipment.

### These Men Know

Here are tests for endurance, for power economy and for resiliency. And Goodyear Cords won each class. Not our tests, remember, but tests made by car makers whose prestige is at stake on their judgment. Their wide adoption of the Goodyear Cord Tire proves these things about it:

First, that the Goodyear excels in strength and endurance.

Second, it excels as a power saver.

Third, it has no superior in resiliency and comfort.

### An Eleven-Year Result

Goodyear is not the first-type Cord Tire. That original type had short-lived vogue. Its chief shortcoming was high cost per mile.

We have spent 11 years in improving it. We have brought down that cost per mile. And we have done it without lessening by one iota the tire's comfort and resiliency.

First, we made the Goodyear Cord Tire vastly oversize. We increased the air capacity by 30 per cent, which adds immensely to comfort and durability.

Second, we use from 6 to 10 cord layers—depending on size.

We embodied in them our No-Rim-Cut feature. For extra security we vulcanized 126 braided piano wires into each tire base. In addition to the Ribbed tread, used widely abroad, we built them with our All-Weather treads, our double-thick, resistless anti-skids.

### Get the Latest Type

When you come to Cord Tires get the latest type. Get the perfected type which shrewd engineers adopt. All electric car makers supply Goodyear Cord Tires on request. All gasoline car makers will supply them when they do not equip with them. Any Goodyear branch—in 65 cities—will direct you to a stock.



THE  
GOODYEAR  
TIRE &  
RUBBER CO.  
AKRON  
OHIO

THE  
*Autumn Shopping Season*  
*is now beginning*

# VOGUE

## Offers You

*The advantages and convenience  
of a superior shopping service.*

Vogue's shopping experts know where to buy,—and where to buy most advantageously. This is their business and they have reduced it to an exact science. This experience is at your service without charge.

Vogue has customers in every state of the Union and in foreign countries; women, and men too, who buy regularly in New York City giving over to Vogue the entire responsibility; and in this connection it is interesting to note that from the beginning of the Vogue Shopping Service five years ago its volume of business has shown a wonderful increase each year.

The following terms are abridged from the rules which have been published from time to time in Vogue:

When ordering anything mentioned in Vogue give the date of issue and the page.

Send check or money order to cover the cost of the articles desired. Articles will be sent by express, charges collect, unless otherwise requested.

Articles can be sent with privilege of return only when special arrangements are made in advance.

Since Vogue undertakes this shopping at its own expense, charging no fee for its services, it is not possible to open charge accounts.

**Vogue Shopping Service**  
443 Fourth Ave., New York



South Yarmouth,  
Massachusetts,  
May 3, 1915.

Charles Scribner's Sons,  
New York City.

Gentlemen:

An impartial examination of the short stories published during 1914 in the best American magazines reveals the unquestioned leadership of Scribner's Magazine.

By every test of substance and form, I find that the short stories published in Scribner's Magazine are the most uniformly excellent published in America to-day.

During 1914, Scribner's Magazine ranked first in the percentage of its stories of distinction. 58% of its fiction had this quality.

Of the 21 best short stories of the year, Scribner's Magazine published 6, again surpassing any other magazine.

Comparison with other leaders in the same field reveals the single reason for this excellence. The editorial policy of Scribner's Magazine is to welcome the greatest latitude in substance and opinion. In Scribner's Magazine, I find that an exceptional liberty is permitted to contributors, and in consequence it is to the pages of this magazine that the reader will go to find a satisfying free play of intelligence.

The policy of Scribner's Magazine is limited only by the art of fiction itself.

Sincerely yours,

*Edward F. Briney*

The opinion of a well known literary critic of the *Boston Transcript*

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INC.

American Premier  
in  
Hats

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Autumn and Winter



the contemporary displays of all Paris in replica, together with several hundred adaptations and original creations not to be seen elsewhere.

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## VOGUE'S BOSTON PATTERN ROOM

HERE, at 149 Tremont Street, you may study all the newest designs, reproduced in Vogue Pattern form. Some are shown in crinoline; others in sketches and in photographs.

The attendants will be glad to show you the newest things in the fashions, whether or not you come prepared to buy a Vogue Pattern.

Vogue Patterns are to be seen in this Boston room just as satisfactorily as in the New York room, and in Vogue itself.

V O G U E



NEW YORK ADDRESS: 443 FOURTH AVENUE

## SAFETY AT SEA

You cannot possibly be DROWNED—whether mined or torpedoed—if you are wearing The  
“GIEVE” LIFE SAVING WAISTCOAT

Day and night in threatened areas instead of an ordinary waistcoat.

From personal evidence of numbers of men and women survivors of the “Lusitania” tragedy—as well as that of the officers rescued from British naval disasters to H. M. S. “Formidable,” “Bayano,” “Goliath,” “Triumph,” “Majestic,” and others

Hundreds of Lives have been saved solely by the “Gieve” Waistcoat

### SOME FEATURES

British: therefore reliable. 7000 sold to British Navy. Inflates in half a minute. Keeps head and shoulders well out of the water indefinitely, in any position. Has Brandy Flask fitted conveniently. Will last a lifetime—always useful.

### PRICE

\$15

NET

Deflated—forms an ordinary well fitting waistcoat; comfortable, warm, light. Suitable for day and night wear.

Patented in U. S. A., England and Colonies

Inflated—becomes reliable life belt. Buoyant enough for wearer to save himself and assist two others.



The “Gieve” Life Saving Waistcoat can be seen at Wanamaker's branches; also at the VOGUE offices, and can be ordered through all high class outfitters and stores throughout the U. S. A. from the actual makers and patentees.

GIEVE MATTHEWS & SEAGROVE, LTD.  
65 SOUTH MOLTON STREET, LONDON, ENGLAND





# The Town Car Supreme



ART has reached new heights in producing the new Stearns-Knight enclosed cars. Their quiet, tasteful harmony has never been equalled.

Interior fittings have artistic merit of the highest order. The decorative motif of the metal fixtures is carried out to the finest detail, with a choice in dull bronze or gray silver finish. Wood-work is French Walnut Inlay.

The fabrics possess a quiet richness beyond description. They are especially woven and a wide selection is offered.

Five exquisitely proportioned body types are presented. The Limousine, Landulet and two Broughams at \$3,300 to \$3,450. The Coupe at \$2,650. Each mounted on the incomparable eight-cylinder, Knight-motored chassis.

Now ready for demonstration and delivery at all Stearns dealers. Descriptive booklet upon request.

F. B. STEARNS COMPANY  
Cleveland, Ohio

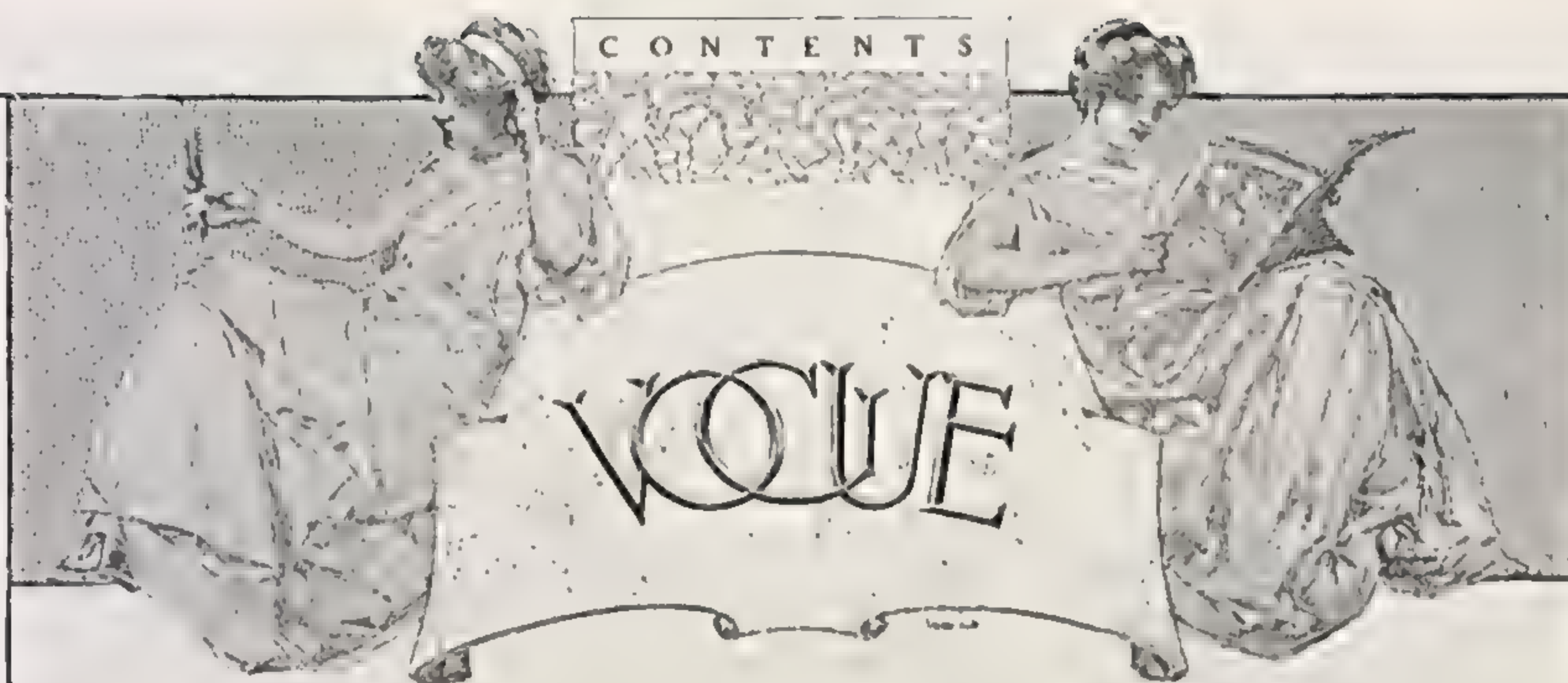
# The New Stearns-Knight Eight



Don't fail to notify Vogue  
of a

## CHANGE OF ADDRESS

See particulars below



The next Vogue will  
be the

## AUTUMN MILLINERY NUMBER

Dated September 15th

SEPTEMBER 1, 1915

VOL. 46. NO. 5

WHOLE NO. 1030

### YOUR CHANGE OF ADDRESS

Don't take any chances on losing any of the Autumn numbers of Vogue through failure on your part to notify us of a change of address.

The demand for Vogue is steadily increasing and we find it more and more difficult to supply extra copies of back numbers. You should give at least three weeks' notice of any contemplated change of address.

Simply drop us a postal giving both old and new addresses and we will be responsible for the deliveries.

This caution applies also to subscribers who fail to renew promptly. The only way to be absolutely sure of securing every copy of Vogue is to keep your name continuously upon the subscription list, or to have a definite standing order with your news-dealer to supply you.

### INTERESTING SHOPPING LETTERS

The shopping service is to us a continuous delight in its appreciative letters from old customers; new customers introducing themselves and their needs; commissions of an unusual character from out-of-the-way corners; a daily mail crowded with all kinds of orders and inquiries as to weddings, birthdays, dinners, home entertainments, wardrobes, house decoration and furnishing, pictures, books, musical instruments, antiques, prizes—and occasionally an automobile or country estate; nothing is too small, nothing too big, and everything is attended to with the friendly and individual cooperation for which Vogue is so widely and favorably known.

Here are a few extracts selected at random from hundreds of letters.

"I hasten to acknowledge the excellent service I received from you in my shopping. The gown and hat and veil arrived in good condition and so soon after my order. I was delighted with your promptness as much as with the things you sent. I shall be only too glad to take advantage of your service again." (From Oklahoma.)

"How very prompt you are. Why it seems no time since I wrote the letter asking you to buy the mirror and frame for me, and to-day—here they are. Thank you very much; they are quite as they were pictured; if anything, better looking." (From Colorado)

"The materials that you bought for me, with the Vogue pattern, arrived yesterday and I hasten to tell you of my delight in them. They are entirely satisfactory. I hardly dared expect such prompt attention." (From Arizona)

"Both hat and veil are just what I should have chosen myself, which is but saying, of course, that I am perfectly satisfied with them." (From Texas)

### THIS "FORECAST" NUMBER

All that one could gain from a personal visit to the most exclusive fashion houses in the world, in the company of a fashion expert, may be gained from Vogue. This is particularly true of this number and it will be true even to a greater degree of the succeeding Autumn and Winter Numbers.

### COVER DESIGN BY THE REESES

SALES AND EXCHANGES	10
MRS. HERMANN OELRICHS, MISS CONSUELO VANDERBILT, MISS MURIEL VANDERBILT, AND MR. HERMANN OELRICHS—Photograph	16
VOGUE FORECASTS THE 1916 MODE—Illustrated	17-27
MAGAZINES I HAVE MET—Poem	27
"FASHION'S PASSING SHOW" AT NEWPORT—Illustrated	28-39
INSIDE AND OUT OF THE MAISON BEER—Illustrated	40
AS SEEN BY HIM	41
MISS IRENE LANGHORNE GIBSON—Photograph	42
DISCRETION IS THE BETTER PART OF ETIQUETTE—Editorial	43
AS A DECORATOR DECORATES HER OWN SALONS—Illustrated	44-45
MRS. ARTHUR WILSON'S "MARYLAND" ON THE RIVIERA—Photographs	46
IN THE WAKE OF A HOBBY WITH THE CAMERA CLUB—Illustrated	47
VOGUE COVERS AS A DECORATION OF THE CAFÉ MODERNE—Photographs	48
THE NEW DECORATION AS A "PERIOD ART"—Photographs	49
YOU ALWAYS CAN TELL—Illustrated	50
THE HAT IF NARROW, HIGH; IF FLAT, WIDE—Illustrations	51
THE YOUNGER GENERATION—Illustrations	52
SMART FASHIONS FOR LIMITED INCOMES—Illustrated	53
THE ALLIED FRENCH COLORS—Illustrated	54
VOGUE POINTS	54
DONE AT THE HOUSE OF TOLLMANN—Illustrated	55
FROM THE SHUTTLES OF COUDURIER-FRUCTUS—Illustrated	55
THE MAGIC OF RODIER'S LOOMS—Illustrated	56
SOLEFUL AUTUMN SUBJECTS—Illustrated	57
COATS GO TO THREE LENGTHS—THREE HATS AMONG THE NEW ARRIVALS—Illustrations	58
TWO NEW SUITS AND AN EVENING WRAP—Illustrations	59
SAMPLING THE AUTUMN FASHIONS—Illustrated	60
BEGINNING WITH A CUSHION AND ENDING WITH THE "CASTLE BOB"—Illustrations	61
AMERICA IN THE MODE AT SAN FRANCISCO—Illustrated	62-63
THE MAIN STAY OF THE SILHOUETTE—Illustrated	64
HATS ACCORDING TO LEWIS, VARON, AND ODETTE—Illustrations	65
SEEN IN THE SHOPS—Illustrated	66-67
YVETTE GUILBERT, TROUVÈRE OF FRANCE—Illustrated	68
THE CHINESE FETE AND THE ISLIP HORSE SHOW—Photographs	69
SEEN ON THE STAGE—Photographs	70
VEST-POCKET DRAMAS AT A VEST-POCKET THEATRE—Illustrated	71
CONSISTENCY IN BATHROOM DECORATION—Illustrated	72
VOGUE PATTERN SERVICE	73-78
WHAT THEY READ—Illustrated	82-88
MOTOR NOTES—Illustrated	90
TEXTILE DESIGN AND THE WAR—Illustrated	92-94
ON HER DRESSING-TABLE—Illustrated	96
JAPANESE HOTELS—Illustrated	104-106
BY CANDLE LIGHT AND SHADE—Illustrated	108
RULES FOR ANSWERS TO CORRESPONDENTS	110
SOCIETY	112
THE OUIDA WRITERS—Illustrated	114
BOSTON CULTURE WITH A CUP OF TEA—Illustrated	118-120

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### THE AUTUMN MILLINERY NUMBER

Regular readers of Vogue are familiar with the unusually attractive character of our annual millinery numbers—one in the Autumn and one in the Spring. The September 15th issue will be our Autumn Millinery number presenting one hundred of the smartest hats designed by the great milliners of Paris. News-stand buyers should not fail to place their orders at once.



The cover of the next (September 15) Vogue is by Helen Dryden

### A VOGUE NUMBER EXCEPTIONAL IN VARIETY

This is a season of seasons for hats. Indeed we are prepared to boast that this issue will be a "best yet" Millinery Number, for Paris has sent us more, and more novel, creations than in many seasons. Into the finger tips of the modistes of Paris has crept a new and mysterious quality which imparts to each of their creations a charmed life—"C'est la guerre." They have put forth a very original collection of French hats which point to a really new mode.

Another very important feature in the September 15th issue will be the showing of models from the Paris openings, to which will be devoted about a dozen pages presenting many new models from the collections of the couturiers.

Aside from millinery and models from Paris openings, the fashions will include importations by the larger New York dressmakers. There will be a page of furs, and several pages of gowns and suits.

There will be a London letter discussing the most brilliant week of the London season, marked by such events as "The Three Queens' Garden Party" and "The Actresses' Souvenir Luncheon" at the Savoy, with sketches by a clever English artist and photographs of London fashionables. To the women who have become great composers both here and abroad an article is devoted.

There will be pictures of the leading actresses in plays which are now being put on in New York, and an article on the magnificent theatres of South America.





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MRS. HERMANN OELRICHS, MISS CONSUELO VANDERBILT,  
MISS MURIEL VANDERBILT, AND MR. HERMANN OELRICHS

*An informal photograph of Mrs. Oelrichs, her son and her nieces, the daughters of Mrs. William K. Vanderbilt, Jr., taken in a moment's interim of the morning's business which preceded the fête at "Rose Cliff," Mrs. Oelrichs's Newport villa. The hostess was here, there, and everywhere, seeing that everybody did everything to make the fête a success*





Whatever the hat the crown of it is high; in fact, the higher the crown the smarter the hat. In many of the wide hats the brim flares up, as in this Camille Roger hat of dark blue velvet with a gray cockatoo's head

## VOGUE FORECASTS THE 1916 MODE

[EDITOR'S NOTE:—The general silhouette for the winter of 1915-16 is a distinct evolution of the summer mode. Just a year ago Paris launched the full short skirt and began gently to tighten the corset strings, and great was the lamentation among womankind. Must she relinquish her curveless figure? her straight and slender silhouette? the most dearly beloved because the most youthful mode of a century? Alas! yes, Paris decreed it then and Paris insists upon it now—and there is no gainsaying Paris. Therefore be it noted: skirts are to continue to be wide, very wide, and very short, but if you do not like them flaring you may have them plaited, shirred, or draped. You may even have them looped up in panniers or bunched into a bustle effect, but full you must have them. Just how the fulness is manipulated depends upon whether it is Paquin or Doucet, Worth or Dœuillet who is doing it. Basques and redingotes are much liked and a loose-fitting princess effect in the back is already prevalent. Basque models define

a normal waist-line while the redingote and princess cut give in effect a longer waist-line. There is a tendency to eliminate belts; those that are used are narrower and often encircle the figure only half way. Sleeves have been purely negative the past few seasons, but now the mutton-leg, the dolman, the bishop, and many old forms are to be revived; and a dropped shoulder seam is to be much in evidence. Necks are collared in a hundred charming new ways, but the higher the collar the smarter the model. Coats are three lengths: to the hips, three-quarter length, and seven-eighths length, and are collared right up to the nose with fur. Hats? Well, hats are more lovely than they have been in many a season and the next issue of Vogue will show a hundred of them fresh from the clever fingers of the most famous modistes of Paris as well as many of the model gowns from the early openings. But if you must have a new hat before this number comes out, just remember that the higher the crown the smarter the hat.]

**P**RELIMINARY survey of the openings: At Doucet's opening, skirts were wide, short, and flat in back with much fulness on the hips; very little fur was used on the bottom of skirts. There were no basques, and there were many redingotes, full on the hip and just long enough to cover short chiffon frocks of the same shade as the redingotes. Coat collars were often very wide and of perfectly straight pieces of fur, fur-lined, and high enough to hide the tips of the ears and nose. Tight collars of velvet or fur were topped with fluted ruffles of white batiste, which almost hid the ears. All collars were high in the back, half hiding the head, but in front many corsages showed V openings. Sleeves were long and tight, with no sign of a puff, and circular frills turned down over the hand under two-inch fur bands at the wrists. Doucet showed a separate coat of black oil-cloth lined with navy cloth; the evening cloaks were made full and short with fur collars large enough almost to envelop the head. Paquin showed very wide short skirts, not very full at the hips, basques both tight and loose, and tailored coats fitted to the waist with flaring godets below, and with long plain sleeves. There were fur cravats, and there were leather redingotes, and one coat was of white leather. There were frocks with shoulder-seams dropped three inches on the arm with sleeves in a mutton-leg effect just above the elbow and tight below it. One silk frock had a draped bustle effect. Fur was used sparingly. Petticoats were hem-corded.

Dœuillet showed black velvet basques with skirts of black taffeta, tulle, or lace trimmed with velvet and small red roses. There were velvet fur-trimmed tailored suits, easily fitting one-piece frocks, and black tulle evening gowns. Worth featured mutton-leg sleeves from dropped shoulder-seams, wide black velvet panniers at the hips, and trained evening gowns with wide skirts. Some skirts were tight at the hips.



Model from Paquin



Model from Dœuillet





*Odette fancies' old-fashioned fur capes and shoulder-broad stoles with little so-called cravats to fasten them. The fur of this set is kolinsky, and the cravat, which throws over the shoulder, is lined with ermine. Close high turbans are the new shape; this is blue and black tissue with pink ribbon roses*

*At the left is one of the new suits which show a marked tendency not to flare to the extent to which the summer models did, though the peplum of the blue cloth coat and the skirt are both full. This is a Dœuillet model from his winter collection; it is a trifle military*

*"Groseille" (currant red) is one of the new red-blue shades promised such wide popularity, and since Paquin uses it in the taffeta and white voile frock at the right it must be so. It is specially to be remarked that Paquin featured the basque effect at her opening*

Jenny showed sleeves with balloon-shaped sections between the dropped shoulder-seam and just below the elbow; coat sleeves were generally tight. Skirts were wide and a little less short than of late with corsages and blouses of silk, satin, or lace. Coats were fitted to the waist and flaring below it, and high collared fur coats were featured. Underskirts were present. Much chiffon, velvet, taffeta, and silk were in evidence, with silver and gold lace, flowers, buckles, and fur as trimmings.

At Lanvin's opening, skirts were boot-top length, wide at the hips, and either shirred or plaited at the waist. Skirts were finished at the bottom with four-inch facings of brilliant blue, scarlet, or emerald green cloth, and touches of the same color appeared on corsage, girdle, or sleeves. Loose short box coats that flared from the shoulder were featured. Sleeves were mostly long, while some favoritism was shown the bishop model. Much gray material combined with navy blue and black was used, and much black with jet was used for young girls. A striking new one-piece dress was belted all around and had a many-seamed princess back, which was so loosely fitted that it hung in folds.

Beer's skirts were very wide, flaring, and startlingly short; they covered the knee, but not the calf of the leg. At the waist-line the skirts were circular, shirred, and plaited; the

plaits were never pressed or stitched. Faille and taffeta frocks were draped at the hips in bustle, pannier, and polonaise effects. Beer features a rather high waist-line, but uses the normal waist-line in jackets, separate coats, and street suits. Many Russian blouses, which almost covered the dress beneath them, were bordered with fur, and many full separate coats were belted at the waist-line. There were strikingly lovely evening gowns of taffeta and faille in pastel shades; the evening gowns had very short skirts with Watteau pannier and bustle effect.

Long sleeves were set in dropped shoulder-seams, and bishop and dolman sleeves were represented; collars were high and tight. Much slate blue and dull mouse gray were used, and ermine, breitschwanz, squirrel, and short-haired furs dyed a soft dull gray were in evidence.

WHILE the men of France are on the battle-fields forecasting the political future of France, French women are forecasting the commercial future of France, by forecasting for all the world the fashions of the coming year. The lamp of fashion, kept trimmed and burning all these months, is now diffusing even a brighter glow, for this is the season of the year when much

light is needed on fashions and the developing of a new mode.

The new skirts, while wide, fall softly, and the width is not much in evidence. Some houses still favor the flat effect in front and back, while the fulness is arranged to fall in godets from the hips. Some new skirts show godets all round, and these godets are formed by many gores.

DŒUILLET

A new model by Dœuillet, of marine blue velvet, is sketched at the right on page 17. This frock is trimmed with white cloth braided with black, and with bands of putois. The hip-length jacket is belted at the waist-line over a double frill of velvet edged with braided white cloth. The jacket ripples on the hips, following the godets of the skirt, and a curious little flaring ruffle is attached to the top of the sleeve.

Another Dœuillet model, sketched at the upper left on this page, is developed in dark blue vicuña cloth braided with black. The jacket has a wide, easily fitting belt, and neither the skirt nor the skirt of the jacket flares markedly.

MME. PAQUIN

Designed for cold weather is the Paquin frock sketched at the left on page 17. It is of gray





*It is evidently Worth's intention to keep his patrons' shoulders broad, for the frocks at his opening showed a dropped shoulder-seam, and the sleeves a tendency to fulness. Here, as often in Worth's skirts at his openings, the hips are closely fitted*

*At Worth's opening this duetyn coat made a brilliant spot of color and fashion. The skirt of it was of astonishing and unsuspected width, as many of his models are, for its circular width was stitched close at the hips, in Worth's fashion. Its seven eighths length is no accident*

panne velvet with an *empiècement* of painted blue velvet. The pointed skirt is bordered with dark fur. The tight slightly draped bodice shows a new line at the shoulder, and the long sleeves are rather loose at the top and are finished at the wrists with turned-back cuffs. The tiny hat with it is of blue velvet and brown fur with a blue plume.

From Paquin also is the frock of *groseille* taffeta and *linon* sketched at the upper right on page 18. Ruffled and flounced and shirred at the waist-line, with *linon* sleeves cuffed with taffeta, this frock is exceedingly pretty. The narrow flat collar is fringed with *groseilles*.

The genius of Paquin's establishment, Mme.



*This frock from Worth's opening features Worth's new sleeve, which is more than slightly "muttonleg." His skirts are wide, and often tight over the hips to the point of being stitched. This frock, of violet cloth, braided and trim, has the adapted princess effect so much talked of*

Joire, wears the pretty frock of dark blue taffeta sketched at the right on page 23. It is trimmed simply with white organdy. A broad collar of the organdy, bordered with taffeta, flares from the neck, and the back of the bodice is largely composed of the same sheer stuff. The skirt flares in godets, and the wide band at the bottom is edged with bias folds of organdy. The taffeta sleeves, long and close fitting, are finished with flaring taffeta cuffs bordered with bands of organdy.

Larger than cuffs usually are, and of unusual material, are the cuffs which form an important feature of the Paquin model sketched at the left on page 23. Collar and cuffs are here made

*Worth's sleeves bulge, like it or not as one may. His waist-line, perhaps lifted the merest trifle, is yet really "normal." And Worth has no fear of the flare, as is evident from this model of blue-velvet, of course,—at his opening*



*Chéruit sponsors the long coat like the two shown at the top here, and the Maison Chéruit has set too many fashions for its word to be ignored. The coat at the left is from the winter collection, and is of marine blue serge and zibeline. These coats drawn by Chéruit's artist*



*The princess or half-princess effect has been much heralded, and Chéruit adapts it admirably in this long red satin and opossum coat from the winter collection. For so heavy a coat, the tight sleeve and close shoulders are distinctly new, and many couturiers are showing them*



of natural chamois. The frock is of blue velvet with the new Paquin bodice, and the vest is of white mousseline strapped with braid. The turban and small round muff are of kolinsky fur, as are also the bands on the sleeves.

#### BEER

I was told at Beer's that there would be no startling change in the winter fashions. Skirts will be short and wide, bodices rather tight, and the waist-line a bit above normal. Two of Beer's models which illustrate these points are shown on page 40.

#### WORTH

M. Worth permitted me to sketch four of his autumn models, frocks at once practical and distinguished by all the fine conservatism of the house. M. Worth places the waist-line at what he considers the normal waist. Other houses consider this line "slightly above normal," but M. Worth insists that it is the normal line, and perhaps he is right. At any rate, the Worth "line" is most pleasing. Skirts flare at the Maison Worth; the morning frocks flare with a somewhat subdued and demure breadth and the evening frocks flare with all the riotousness of tulle and taffeta. Over the evening frock, Worth throws the cloak sketched at the upper left on page 19. It is of brilliant red double-faced duvetyn,



*R'née had a brilliant thought when she made this hat and muff of moire ribbon that was folded, and peaked flowers of the ribbon also. The fur is skunk, the moire, beige*

trimmed with curious knotted silk braid, embroidered silk buttons, and tassels. The huge collar and deep cuffs are of breitschwanz edged with black knotted braid. Rather close fitting at the top, this coat is surprisingly wide at the hem, but the circular width is so cunningly disposed in stitched plaits that it appears a little less wide than it really is, an effect not confined alone to this coat. Several of the Worth models display this astonishing and, at first, unsuspected width.

There is no doubt, however, as to the width of the dark blue velvet tailored suit sketched at the bottom on page 19; there is no attempt at concealment here. The coat flares jubilantly from the Worth waist-line, and below, the skirt takes up and intensifies the flare. The smart collar is faced with black silk and the skirt edge and sleeves are finished with black braid to increase the flare.

#### THE WORTH SLEEVE AND SKIRT

The Worth sleeve bulges. One wonders whether the fair clients of the house will like this new sleeve, especially when developed in thick stuffs, but it is new and it is Worth.

Vicuna cloth of a rich but somewhat dull violet shade is employed by Worth for the simple frock sketched at the upper right on page 19. The embroidery is done in violet stitching, and the plaited panels on the sides are stitched to preserve





*Jeanne Lanvin follows the general fashion trend and makes a frock of green plaid cloth almost severely plain in front and back with all fulness at the sides, and gives it her unmistakable one-piece effect. Scarlet glints in bindings here and there*

*Lanvin is one of those who have sponsored the new long seven-eighths-length coats which will undoubtedly be smart for winter. Here, too, she keeps the fulness at the sides. This coat is brown with pipings of green. Her sleeve for winter is frankly wide*

*Black, Mme. Lanvin has chosen, to add to the piquancy of mousseline and beads below. Width she has not stinted, nor has she lengthened the skirt, and she has kept the bodice easy fitting and the waist-line normal. But she has widened the sleeve noticeably*



the trim line at the hips. The sleeves bulge a bit just below the elbow and are neatly tightened at the wrists by bits of embroidery. Quite different is the Worth frock of dark blue gabardine sketched at the top of page 19. One scarcely knows whether the *empiècement* about the hips is a yoke placed high, or a girdle dropped low; but there is no doubt about the line at the shoulder. The shoulders are broad and it is Worth's intention to keep them so. This line is worth noting. In the frock there are touches of red and yellow in embroidery and laces.

LA MAISON CHÉRUIT

Sketched on page 20 are two Maison Chéruit coats which represent what's what in outer garments, according to the winter collection of that house. The one at the upper left of the page is of marine blue serge, collared high and stand-offishly with zibeline fur. The waist-line is drawn in under a narrow belt, and sleeves, collar, skirt, and all, the coat presents the silhouette of a frock.

The coat of old-red satin at the upper right on page 20 is almost as long as the skirt it covers. It, too, prophesies something entirely new in coat sleeves—long tight dress sleeves they are, instead of the spacious affairs of recent seasons. Instead of hanging as far from the figure as possible, as coats have hung for a decade or more, this one fits in almost princess-wise at the waist. The princess-line, of which we have heard so much, is almost always "adapted" in some

fashion. That fur will be omnipresent is attested by a prodigiously wide band of opossum at the hem and a high collar at the top of the coat. The collar is open in front.

MME. JEANNE LANVIN

Mme. Lanvin, who never ceases to design most attractive frocks, is busier than ever with her winter collection. Three of her new models, which indicate in no uncertain fashion her ideas for the winter, are sketched in these pages. First there is a smart coat of warm dark brown velours de laine as shown in the sketch at the upper right on this page. It is trimmed with braid, rich dark fur, and buttons. A piping of bright green cloth gives a piquant note of color



to the somewhat sober whole. Her pockets are only simulated by the emerald pipings.

The Lanvin frock sketched at the upper left on this page is made of green and black and white checked stuff, and bears in every line the inimitable Lanvin touch. Just a glint of vivid red is added in the form of narrow bindings here and there; the ornaments are black and silver.

The Lanvin sleeve for winter is wide. Like—and unlike—the Worth sleeve, it frankly bulges. The frock shown in the middle on this page is of black mousseline daintily embroidered with black beads. It has very wide long sleeves, unlined. A rose of colored beads ornaments the front of the girdle. The skirt is very short.

MARTIAL ET ARMAND

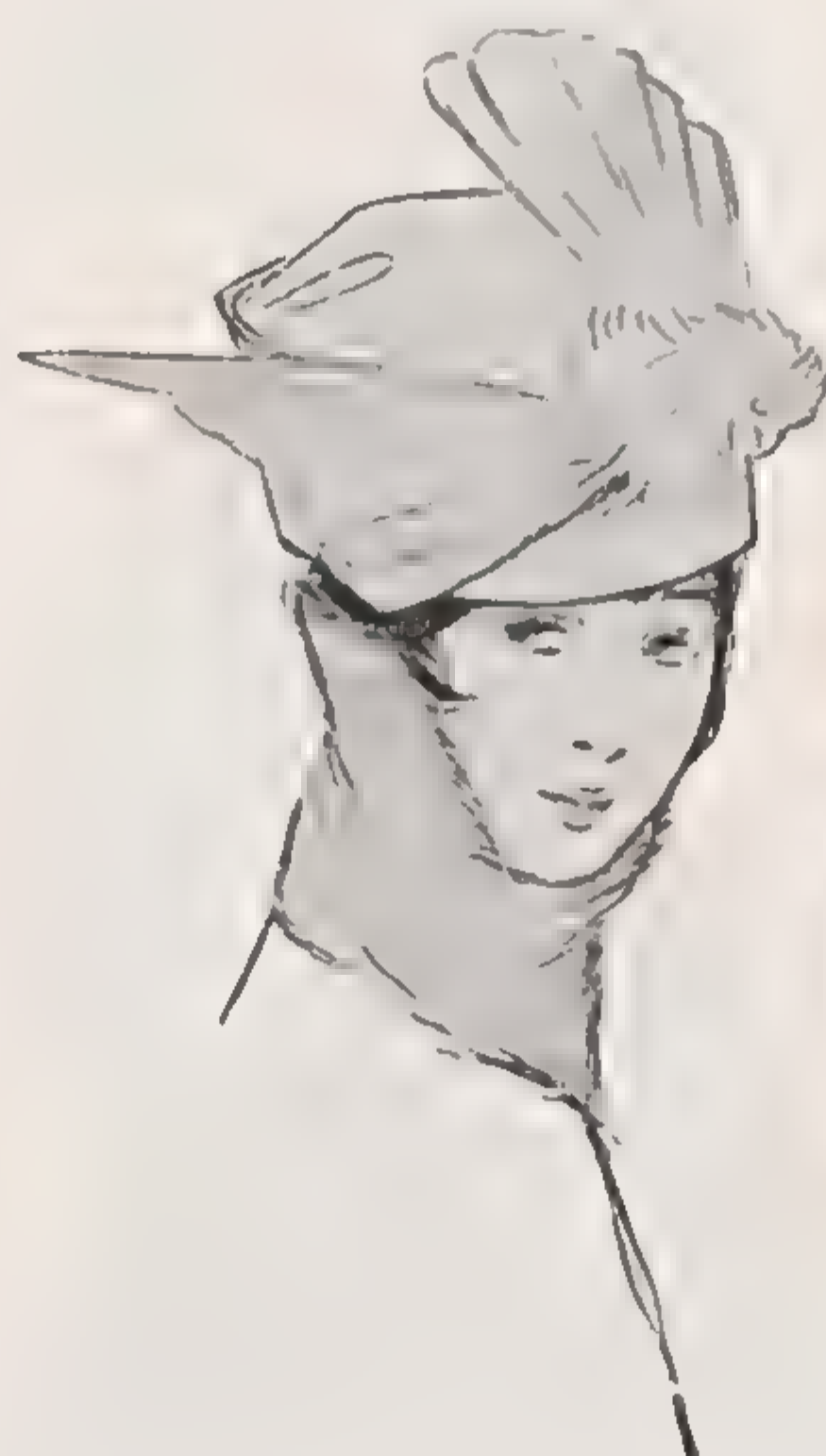
There is no doubt that skirts are to be wide at Martial et Armand's, for this house is making them six or seven metres at the hem. Not only are skirts wide at this house but they are a bit longer than of late, as well. The newest Martial et Armand sleeve is long and tight with a tiny puff, or a suggestion or a puff, at the shoulders. They are employing much bronze and the different shades of amethyst and prune.

Designed especially for Vogue by Martial et Armand are the two frocks sketched on page 22. The one at the right is prune velvet combined with poul-de-soie in the same shade and trimmed with fox, and the one at the upper left on page 22 is of bronze velvet combined with bronze-faille striped in satin. Striped fabrics this year are usually





Severe to austerity, with a crown low because the brim is wide and flat, this Renée sailor of black velvet attains unusual distinction by the simple green suede band laced with tan leather, and painted in an oblong



Renée shows wide hats, and, like all modistes, turbans also; these are almost uniformly high. This light gray faille turban carries a gray cock's head, which seems destined to a fame to rival the summer's owl's head



Martial et Armand says, "Skirts six or seven metres wide, and not too short." Well, only time can tell. At least the mode seems sure to adopt the crossed girdleless bodice, and the sleeve puffed somewhere, as here at the top in Martial et Armand's newest style. This frock of bronze velvet and the new satin-striped faille was especially designed for Vogue

in one color; the striped effect is given by combining two materials in one fabric.

#### MAISON PREMÉT

The Maison Premet, which possesses a fearless originality all its own and has steadfastly championed the short flaring skirt for at least two seasons, has, it is said, a surprise in store for the buyers of winter models. The secret has been jealously guarded, although several rumors are afloat. Two of the latest models of the house are on page 24. At the upper left is one of dull rose silk crepon, prettily embroidered with white. The skirt is box plaited and tucked in a reckless fashion. Pink ribbons are crossed in front and a band of ribbon forms the girdle. White organdy frills finish the neck and sleeves of mousseline.

Dull blue Georgette crêpe forms the Premet frock sketched at the upper right on page 24. This is delicately tucked through the wide soft plaits, and embroidered with silk of the same shade. The girdle is blue ribbon, the vest organdy.

#### MME. GEORGETTE

Two models from the winter collection of Mme. Georgette, which illustrate decisively her ideas for winter fashions, are



Photograph by Henri Manuel

M. Armand, the junior partner of the firm of Martial et Armand, knows how to turn out the Frenchwoman with great skill and, being French born and bred, knows also how to turn himself out as a soldier of France

Martial et Armand has no fears for the continuance of the skirt full even to repletion. This frock features the adapted princess cut, the close collar to the ears found in many of the couturiers' collections, the sleeve puffed somewhere, and the use of velvet—always velvet this season. The frock is in one of the favorite Martial et Armand colors, prune

sketched on page 24. The first, at the bottom on page 24, has a jaunty basque and skirt yoke of green and black checked serge with a rather rough surface. A dark blue serge flounce is fitted into the points of the yoke and forms rounded godets below each point. Small black leather buckles laced with braid confine the rippling fulness of the basque at the hips. Blue serge forms the sleeves, which are unbuttoned at the wrists over muslin cuffs, and the collar of the blue serge yoke flares, unbuttoned, under a collar of fine white muslin. The skirt is very short—almost shorter than the Georgette skirt of last season.

The Georgette model at the top of page 24, a tailored suit, is made of *lie de vin* cloth, very thick and soft, with deep bands of taupe moleskin as trimming, and buttons of fur. The fur collar is very high and frames the face effectively. The short skirt, which also shows the godet flare, is completely concealed by the redingote, which has somewhat the appearance of a loosely fitting one-piece dress. The Georgette redingote will doubtless be a great success.

#### MME. JENNY

Mme. Jenny, in the midst of preparing what promises to be the most remarkable





*Paquin's new word for the autumn: close bodice, very narrowly belted, if belted at all, and sleeves featured—this particular one by fur bands and a wide flaring chamois cuff. The use of leather has been introduced by Paquin*



*The brim turning up is a fashion many modistes besides Camille Roger are featuring. This Roger hat is of dark blue velvet bound with dark blue ribbon, and a plume of fur on the crown gives it piquancy and everything else*



*The old-fashioned barrel muff, just round and round, is a predicted new shape in muffs. Odette makes this three-piece set of marmot, and gives the collar cape-like width and warmth and a black grosgrain cravat bow. On the high turban are colored bead flowers*

charmingly effective is the manner in which this frock is "hitched together" by velvet rings.

#### BOURNICHE

Bourniche uses marine blue taffeta for the frock sketched at the lower right on page 26. Blue tulle forms the collar and the sleeves, which are cuffed with taffeta; the cuffs are finished with two plaited frills, the lower of taffeta, the upper of blue tulle. The buttons are of blue taffeta embroidered with red, and the narrow plaited frills which adorn the skirt are of taffeta. The girdle is of soft *lie de vin* leather, embroidered with blue soutache.

Of black taffeta and black Malines lace Bourniche has fashioned the pretty frock sketched at the upper left on page 26. A band of taffeta crosses the top of the corsage and fastens in front under a motif of jet. The corsage itself



*Taffeta and organdy are not merely a summer combination, for Mme. Joire recently wore this Paquin combination of it herself. The frock shows the cape collar at its widest, the draped close bodice, and skirts, of course, full*

is of taffeta covered with black lace, and the sleeve, which is of black Malines, opens for several inches on the lower arm under a thread of jet, and is finished at the wrist with a ruche of taffeta edged with narrow black lace. A similar ruche finishes the bottom of the skirt, which boasts a deep lace yoke. The girdle is of taffeta with jet ornaments, and the high frill at the throat is of black tulle.

#### BUZENET

Buzenet has designed a striking frock, shown at the upper right on page 26. It is of black Malines lace and pailletted tulle. The paillettes are more blue than green, and the underslip is of blue satin. The skirt is very short in front and trails gracefully on the floor in the back. Black lace of more delicate pattern and texture forms the bodice, also draped with pailletted tulle.

A Buzenet frock of dark blue serge trimmed with black braid is sketched at the lower left on page 26. A collar of blue Georgette crêpe turns over another collar of serge, and the wide belt and crêpe collar are both edged with gold and *groseille* braid. The belt is further adorned with gold embroidery, and the long sleeves are very close fitting.

#### ARNOLD

Contrasting sharply with the somber frock just described is the dainty Arnold creation sketched at the left on page 27. Entirely of mauve mousseline-de-soie, belted and adorned with mauve ribbons, this frock unfolds like a

collection of gowns ever exhibited in her salons on l'avenue des Champs Elysées, frankly declares herself in favor of the normal waist-line. Mme. Jenny, while exceedingly clever and original, has never aimed at the bizarre in dress, and her models have already a high reputation for charm and good taste—a reputation to which her collection for winter will add considerably.

The new Jenny skirts are wide and not too short—noticeably longer, in fact, than the skirts of last season. They are wide, but not wide enough to be burdensome, and the fulness is often disposed in godets. The skirts, of course, are more or less circular. The Jenny sleeve is long and sometimes bulges a bit, as many of the sleeves do this season—with the normal always in mind, however, for these sleeves are not cumbersome.

Two of Mme. Jenny's smartest winter models are sketched on page 25. That at the right is a frock of breitschwanz, exquisitely fashioned, of supple skins. It is fastened with buttons of dull gold and the belt is of breitschwanz. On each side of the broad panel, low on the skirt, are two bands of deep blue velvet separated by a band of black tulle. The slightly flaring collar is faced with blue velvet.

The frock at the left on page 25 is a most charming one of velvet. It is neither taupe nor tête de nègre, but is a shade between; it is collared with skunk. The revers in front are faced with yellow faille. A new odd line under the arm distinguishes this otherwise simple frock. The wide skirt is slit for an inch or two on each side at the bottom, and is rounded off to display a chesnut colored tassel. Unique and





*A long-coated suit, from Mme. Georgette. Redingotes were likewise shown by Doucet, and by Paquin in leather. This collar, of a wide straight piece of fur, was featured by Georgette*

*The Maison Premet is said to be holding its biggest guess in reserve, but perhaps we can argue something from the wide sleeves of this rose silk frock, from the plaited-down skirt fulness, from the wide shoulder*



*Just a mist of dull blueness is this Premet frock of Georgette crêpe, and by the sheer beauty of it, it will win its way. It is tucked across its wide plaited-in fulness, not to give the frock flare, but merely beauty*

flower its petaled flounces of mousseline below a simple skirted corsage. The two "flounces" of picot-edged *mouchoirs*, which are attached corner-wise, fall over a delicate mauve under-slip, and the corsage is finished with double bands of mousseline.

Another Arnold frock is sketched at the right on page 27. The short basque is of black velvet with a narrow velvet girdle. Nattier blue silk is used for the inside collar and revers, and blue silk lines the opening in the sleeve. The under-skirt is banded with black velvet at the hem and the black tulle tunic is striped crosswise with wide bands of black moire ribbon.

#### WHAT OF HATS?

Judging from the number of bees in the Paris streets there can be none left in Paris "bonnets." Huge yellow bees fly into one's window and dart angrily about in their efforts to get out again. They buzz about the streets and gardens and infest the flower markets; but the climax was

*Mme. Georgette has spoken with decision in her winter mode: in the frock of blue and plaid serge she has indicated many fashion trends: the basque, the rounded godets in the full skirt, and the bulging sleeves. The collar is often seen*

reached a few days ago when a crowd gathered in the rue de Lafayette and gazed for hours, spell bound, at a swarm of bees on one of the lamp-posts outside the rue Lepeletier tube; an odd sight it was indeed.

As to Paris bonnets, without bees, the new shapes show radical changes. We are to have the high square crown in large and small hats, with fur, feathers, and folded ribbon as trimming. A new fur turban of marmot fur, which looks a bit like a chauffeur's cap, is effectively brightened by a row of bright colored bead flowers tucked deep into the fur, as shown on page 23. With this turban is worn a quaint square collar of fur with a black silk cravat, and a "duck" of a muff, small and shaped like a barrel.

The hat of panne velvet, otherwise satin beaver, is seen at all modistes, and there are many turbans of velvet, plumage, and fur. Generally speaking, hats are scantily trimmed. When Paris passes by her great holiday, the fourteenth of July, without a single twinkling lantern in the streets, with no dancing, nor





*Black panne velvet (satin beaver) many of the modistes are using; and many of the new broad hats show this high crown, here banded with narrow black grosgrain ribbon. The plumes are shaded with gray. The art in the hat is Lucie Hamar's*

*Jenny has a high reputation for charm and good taste. Her skirts, also, are wide and rather short, and they, too, dispose their fulness in godets and a circular cut. Her waist-line is normal, and in the model at the left, bodice and skirt are oddly "hitched" together*

*Paquin shows coats of leather, and now Jenny makes this wintry frock of fur—breitschwanz. The one-piece effect, the disposition of fulness, the trimmed hem,—here blue velvet bands separated by black tulle,—the collar high in back, low in front, are all noteworthy*



merrymaking, and no confetti, in order that the money may be saved for the great "Cause," how can she trim her hats with expensive gewgaws? Not even the fairest and most pampered American could expect it. But the "shape" is a subtle thing and requires a deal of creating, and the new hats are very smart.

#### SOCIETY NEARLY INCOGNITO

There are few visitors, just now, at the hotels of Paris although the garden of the Ritz is crowded with guests at the tea hour. Of old, one could be tolerably sure of seeing certain representatives of Parisian society at tea or luncheon in this hotel; but now one sees people there who were seldom, if ever, seen before at the Ritz, although one might meet them almost anywhere else in Paris. The war is responsible for many changes; society teases unostentatiously, seeks out quiet corners hitherto unfrequented by it. One meets the Duchess de Brissac in the curtained rooms of the Marlborough tea-room, and the Princess Faucigny-Lucinge goes often with her friends to the "Chinese Umbrella" in the rue Mont-Thabor. The Countess Tyszkiewicz remains faithful to the place Vendôme, and may be seen almost any day at tea in the Ritz garden. Some days ago she was becomingly frocked in tête de nègre cloth; the jacket was collared with ermine. A small group at the next table—and it was amusing—looked like a page torn from Vogue; all the members of the group wore taffeta frocks faithfully copied from designs in Vogue.

#### ROMANTICALLY FAITHFUL TO OUR TRADITION

A most conspicuous event, which recently gathered Parisians and Americans together, was the decoration of Lafayette's grave by the

American colony in Paris. In a remote corner of the old cemetery of Picpus a narrow stone slab marks the last resting place of Lafayette, who, in the heroic seventies, more than a century ago, crossed the seas to offer to Washington his fortune and his bright sword. Each year on Independence Day, representatives of the American Colony in Paris decorate the illustrious Frenchman's tomb with flowers. This year, a wreath of bronze was substituted for the usual offering of perishable blooms, and addresses were made by Mr. Sharp, the American Ambassador, Frédéric Masson of the Academy, and the present Marquis de Lafayette. President Poincaré sent his representative, whose resplendent uniform made more conspicuous the little group of French officers and made the little group of khaki-clad American soldiers look even more dull than khaki usually is.

To reach the cemetery of Picpus, which contains the tombs of some of the oldest and proudest families of France, together with hundreds of victims of the French Revolution, one passes through the old convent garden, where Jean Valjean, a bell on his knee, tended his melons. Widows of French officers, robed in black, with great tricolored rosettes pinned to their shoulders, were stationed here and there along the winding walks to direct the visitors to the place of ceremony, a courtesy which in other years was performed by soldiers of France.

#### IT IS THE FORTUNE OF WAR

"They go away," sobbed a little shopwoman whose husband is in a trench near Arras, "and they never come back. It is terrible." And indeed it is terrible. The great trenches of the Marne swallowed up no one knows how many thousands of the bravest of France. Flanders is a vast grave. There are graves everywhere

along the five-hundred-mile front which the French troops are holding so gallantly. "They go away and they never come back."

Not since the beginning of the war have we seen so many soldiers in the streets of Paris as during the last ten days. Regiment after regiment passes, marching to stirring music. I was aroused this morning at an early hour by the magnificent "Chant du Départ," and from my window looked down on company after company of marching men in gray blue uniforms, officers on horseback whose bronzed faces bore honorable scars, and who rode under the tricolored flag of the Republic. They marched in silence, and from every window small groups of men and women gazed intently and silently at them. Long after the rhythmic sound of marching feet—which is like no other sound in the world—had died away, I could hear the solemn music.

#### AS THEY GO MARCHING ON

Once more, on a recent Sunday afternoon in the Tuileries Gardens the class of 1917 defiled before the military governor of Paris and other high military personages. It was thrilling to see these boys marching like veterans and bearing themselves with all the pride of the "Old Guard." The benches of the reviewing stand blazed with gold lace and decorations, blurred at one point by the rather dull dress of a Russian officer. Of positively huge proportions—a giant among men—was the Russian, with a row of medals gleaming on his mighty chest and a belt of glistening leather encircling his enormous girth. It was amusing to see this representative of the "bear," with all the French military dignitaries, gravely saluting a contingent of extremely small and hotly perspiring Boy Scouts, who instantly became the proudest, and,



In grace of line and new odd beauty of detail the black frock at the left is a happy fancy worthy of Bourniche. Black taffeta, black Malines lace, black tulle, and jet are its components; jet outlines the openings in the sleeves—and note their shape—and jet closes the throat. Narrow black lace edges the taffeta ruches on sleeve and skirt

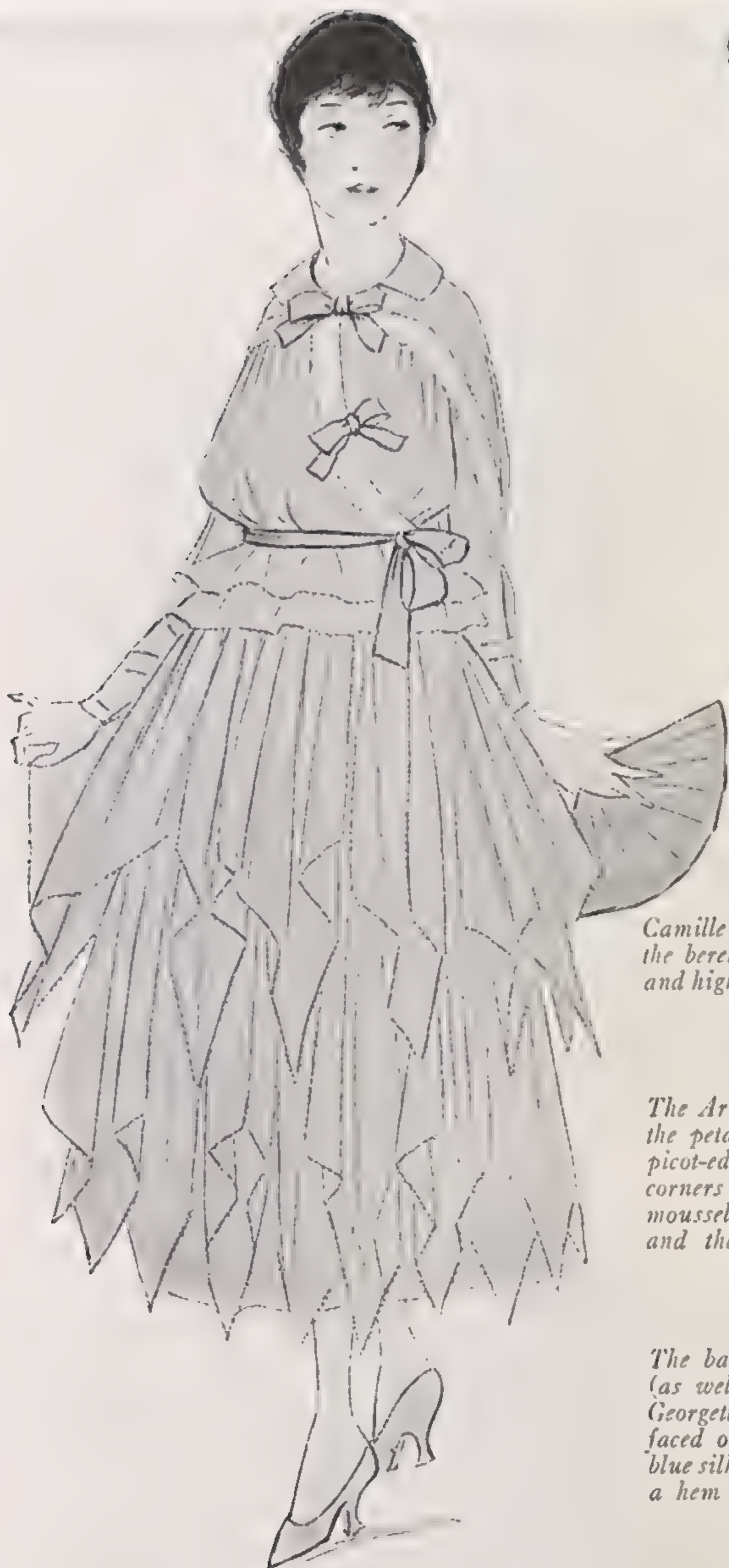
A play of color is the Buzenet dinner dress at the right; blue and black brighten and darken and blend again in the folds of the drapery. The lace—Malines, exquisitely delicate—is black over an underdress of blue satin, and drapery of black tulle is encrusted with green and blue—mostly blue—paillettes in a continuous light and shade of color

There is a certain odd roundness to the skirt of the blue serge Buzenet frock at the lower left that is reminiscent of hoop-skirts and barrels—the effect of the black braid barrel hoops. The blue serge collar is covered with one of periwinkle blue Georgette crêpe, and is bordered, like the gold-embroidered belt, in gold and “groseille” braid

Marine blue with just an accent of “lie de vin” is the Bourniche frock at the lower right. Taffeta is girdled with “lie de vin” leather and blue soutache; the sleeves are of blue tulle cuffed with taffeta, and the tulle collar, after the manner of the new frocks, matches the dress. The blue buttons are just touched with red embroidery







Camille Roger makes this variation of the beret well in the mode in closeness and highness, of dark brown satin cocked with a beige cock's head

The Arnold frock at the left unfolds like the petals of a flower or like dozens of picot-edged kerchiefs caught by their corners to flutter into a mist of mauve mousseline-de-soie. The skirted bodice and the broad shoulder are featured by other couturiers

The basque returns in Arnold's name (as well as Paquin's, Duvillet's, and Georgette's) in a black velvet variation faced on neck and sleeves with Nattier blue silk. An underskirt, too, appears—a hem of black velvet beneath a black moire-banded tulle tunic



to themselves, doubtless the most heroic Boy Scouts in the world. Later, they marched again on the boulevards, all dressed as if for a *bal masqué* in old coats and silk top hats, and they sang, "*C'est nous la classe dix-neuf cent dix-sept.*" The old French proverb came to my mind, "In France all is translated into song."

To-day I heard a touching story of an English soldier, wounded, who was sitting in one of the public gardens when two French newsboys passed. On seeing the wounded soldier the boys stopped, exchanged a word or two, and then retired to a little distance and consulted together. Then the two came forward and with the air of the President of the Republic bestowing the cross of the Legion of Honor upon a wounded hero, they solemnly presented the English soldier with a copy of the *Daily Mail* "as a souvenir."

#### WITH MIMIC DIGNITY

The children are much interested in the war. At the beginning of hostilities they began their mimic battles with toy soldiers, guns, and cannon, but those were their "salad days." They have studied tactics since then, and pored over maps until now their warfare is waged scientifically. They have their "staff headquarters" with the "chief" in spectacles—most amusing. There are first and second line trenches, battalions, reinforcements, orderlies, and all; even the words of command are correctly given, and with such an air! Some of the small battles are really sanguinary, and the little girl nurses, in white caps and badges, are kept busy bandaging scratched knees and elbows and mopping bloody noses. After the battle the dead and wounded are carried away on stretchers made of chairs turned front side down. It is all very droll—and very serious.

In the Tuileries gardens near the place de la Concorde, there is a vast semicircle of pedestals each bearing its gray and somewhat battered stone goddess. One of these pedestals, by some chance, is empty—and here the children play all day long, scrambling upon the deserted pedestal and assuming dramatic poses inspired by their own ideas of great personages.

"I am Napoleon," announces one small boy, striking the most familiar and tragic attitude of the would-be conqueror of the world. But this

boy is speedily dragged from his exalted position, which is at once occupied by another small Frenchman who cries proudly, "I am Joffre." Joffre is a popular hero and occupies the coveted place for a long time. Then a small girl mounts; she tilts her small figure forward, throws her head back proudly, and lifts the skirts of an imaginary train. "I," she pipes, "am Marie Antoinette." French children know their history as the American child knows "B'rer Rabbit" and "Hole Book." E. G.

### MAGAZINES I HAVE MET—VOGUE

Follow Fashion's strictures,  
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Eulogy unstinted  
Should be "Vogue's" critique,  
O that it were printed  
Once, at least, a week!

Baird Leonard, in "The Morning Telegraph"





© Ira L. Hill

MRS. HOWARD G. CUSHING AND MRS. CRAIG BIDDLE

*As the French-American tableau was posed, a little hush grew some way over the audience, and when, intuitively, the two countries drew closer together, the burst of applause came as the sudden recognition of a natural bond. France, Mrs. Cushing, was slim youthfulness clad in blue and white with brilliant gold fleurs-de-lis to answer the call of the American stars that gleamed like burnished silver against their blue ground*





At the evening fête was given a playlet called "Her Ladyship's Wardrobe," a cleverly adaptable framework of rhetoric upon which were hung lovely shimmery chiffon things, rose velvet negligees, and evening gowns. Into

the evening's play the manicure, Florence Nash, threw a dash of comedy by an impromptu skit about who's who and what's what, in Newport. Mary Nash, who was gowned by Lucile, took the part in the play of "Her Ladyship"

(c) Ira L. Hill

## "FASHION'S PASSING SHOW" AT NEWPORT

THE art of entertaining is generally supposed to be best understood in Europe. The spirit of the Latin, in particular, is better suited to purely social pursuits than is our own. There are, however, in America, occasions when the lavishness and beauty of our entertainments equal anything Europe has done in recent years.

Among modern nations, the French have always been foremost in the skill, art, and ingenuity with which they arrange their entertainments in general and their outdoor fêtes in particular. But now, at last, because of the increasing number of beautiful houses, gardens, and country estates in America, we have been taking a much more important place in the matter of outdoor entertaining. The most notable fête of this sort during the summer was given at Newport, on the twenty-fourth of July.

"Rose Cliff," the villa of Mrs. Oelrichs's, was the scene of the fête. The house and grounds,

Never, Perhaps, in the History of Fashions and Fashionables Have the Two Had a Setting More Fitted to Their Play against Each Other Than the Fête at "Rose Cliff," the Newport Home of Mrs. Oelrichs

which are purely French in style, were designed and planned by the late Stanford White. They were so beautifully decorated, and the fête itself was so admirably conceived and managed, that it will long be remembered as one of the most remarkable entertainments of its kind ever seen in this country.

### SUCCEEDING LIKE SUCCESS ITSELF

As the fête, aside from being a delightful entertainment, had a strong element of fashion, Vogue, very naturally, wished to have an adequate pictorial representation of it in all its

phases, and a brief description of its more salient and important features. The pictures reproduced in connection with this article were made exclusively for this magazine.

Not only scenically, artistically, and socially was the fête a success; it was also successful financially. In the course of a single day, the inhabitants of Newport paid to the ladies on the committee of management a little over \$10,000. The whole performance was a high tribute to the genius of Mrs. Whitney Warren, Mrs. Oelrichs, and the other efficient members of the committee. This sum of money was sent, without delay, to France, where it will serve to swell the already large volume of money received from America for the benefit of the Secours National, the admirable charity for the benefit of which the fête "Fashion's Passing Show" was originally devised. While it would be extravagant to say that this

(Continued on page 36)



(c) Underwood and Underwood

As the pageant of nations circled across the lawn in the afternoon sunshine, it made a brilliant rainbow, for each costume was gay with the colors of its nation





Photographs (c) Ira L. Hill

*The terrace of Mrs. Oelrichs's house at Newport made a wonderful "mise en scène" for the grouping of nations. Reading from left to right of the photograph at the top of the page are Miss Jacques Archer, of the Sumurun Company; Miss Gabrielle Warren, as Japan; Mrs. King Carley, China; Miss Harriette Post, Iceland; Miss Muriel Winthrop, Italy; Mrs. Howard G. Cushing, France; Mrs. Craig Biddle, America; Mrs. William Woodward, Spain; Miss Margaret Perin, Russia; Miss Doris Ryer, Holland, and Miss Marguerite Caperton, England*

*In the afternoon sunshine the dancers made a picturesque group in a fountain with an ocean background. The cool ocean breezes could not affect the dancers, as the fountain was kept at a temperature to prevent chattering teeth, which would hardly have contributed to the grace of classic poses*





(c) Ira L. Hill

#### LYDIA LOPOKOVA, DANCING AT THE NEWPORT FÊTE

*Lydia Lopokova, the most elfish ballerina Russia has ever sent to us, dancing in the afternoon in the "Rose Cliff" grounds. Later, in the moonlight, when a shining path across the ocean led straight to a big earthen urn, empty and low beside a pool in a garden, she danced again, with her white satellites. A picture of the moonlit garden was before the audience grouped on the marble steps of a terrace; suddenly a slim white something which rose from the empty urn, hesitated two tremulous breaths, then dropped from the urn. Stealthily, from the shadow of the hedge, crept the white fairies of the garden, with lighted wands that twinkled about them like fireflies. Again and again they swooped down upon the intruder, who always escaped their taper fingers at the very edge of the dark pool*





Photographs (c) Ira L. Hill

Nothing less sumptuously lovely than the great entrance hall of the Oelrichs home were fit to set so rich a jewel as "the Dauphin's Bride." As beautiful as a dream, and stately as only a dauphin's dream, was Lucile's manikin, with slimness and svelteness for youth, and a sweet mature poise for loveliness. Two pretty bridesmaids with short-skirted pink frocks, hooped and beribboned, edged at the bottom with ribbon, and cut with old-fashioned drop shoulder bodices, carried the cloud of tulle train: their dark hair and complexions were the proper foils for the bloneness of the bride.



From the pale gold hair of the bride's head to more than four yards beyond her satin heels all flesh colored tulle was the bride's costume. Pearl embroideries gave weight to this gossamer fabric, and half-way down the train a great bow-knot of soft pastel silks was caught. Three bias ruffles of white satin gave an indescribably fluttering effect to the train. A green silk bow—not a ribbon bow, but the bit of fluttery green Lucile never forgets to remember, the mere fold of green silk, almost as slender as a string, which identifies a Lucile gown as surely as a label—caught her hair in back and fell to the shoulders.





(c) Ira L. Hill



Two photographs (c) Underwood & Underwood

Mounted on a white palfrey in trappings of red, Mrs. Howard G. Cushing, a truly medieval figure, in blue hose with pointed shoes and a doublet of white satin embroidered in gold fleurs-de-lis, rode as France to the Marseillaise, and like another Jeanne d'Arc fired another burst of patriotism. Mr. Maurice Roche was her armored knight

In the pageant of the nations, Miss Gabrielle Warren represented the Land of Flowers, and her coolie, Mr. Whitney Warren, Jr., represented it too, and so did her jinrikisha



Russia was represented by Miss Margaret Perin, who appeared on the terrace of the Oelrichs estate while the orchestra played the Russian national hymn. Miss Perin wore a flaring skirt of ermine, a quaint coat of yellow satin embroidered in gold thread, and a cap, fur-trimmed and pearl-bridled





"Sultana," the tea-gown photographed at the upper left, is of rose velvet over a spangled skirt over pink chiffon pantalets. Over the filmy skirt the velvet drapery is hung to form a Grecian neck-line, and to trail off over so far on the floor in a long sinuous train, rich in color. Sandals were worn with it

Second from the upper left is "Intime," the exquisitely colored tea-gown one of her ladyship's friends in "Her Ladyship's Wardrobe," wore. It is plaited blue chiffon over pink chiffon, girdled in silver and in yellow chiffon embroidered in pastel shades. The coat is yellow chiffon and crystals

At the right is an evening gown called "Trianon," which looks a mere film of net glistening with colored beads, but is really quite a substantial affair with silver cloth for a foundation. Silver cloth with a pink rose as its foil girdles the waist. These three models were in "Her Ladyship's Wardrobe"



A fur season indeed is proclaimed by "Moscovite," the afternoon dress above with half a skirt of mole and the other half of beige panne velvet. Many a button trims the sleeves, and many more button the dress up and down the front. The muff is of mole with a band of smoked fox through the middle

At the upper right is "Autueil," a smart afternoon dress of gray broadcloth collared high, as fashion decrees that everything shall be collared, and fitted in a little at the waist-line, as fashion decrees that most things shall be fitted in. The trimming is of gray-blue velvet and of chinchilla to match the muff

Over the silver cloth foundation of the gown at the left is a skirt of blue net, and over that another of white net embroidered in yellow-green and blue-green beads. The sleeves are of cream net, and silver bands hold the gown over the shoulders. The skirt is banded at the bottom and knees with silver. Models on this page from Thurn



Three photographs (c) Ira L. Hill





Flowing sleeves on suits find a convincing sponsor in the rose velvet suit at the upper left. The short full skirt turned up at the bottom is almost hidden by the folds of fur which finish the coat; the neck of the wearer is entirely hidden by a blue fox collar with a head like a scarf in front

Second from the upper left is a costume of black velvet. To be sure, there is a good bit of black fox, but the frock is really of black chiffon velvet with spirals of fur on the sleeves and wide bands of fur in three other places. The four suits on this page were a tableau, "The Dawn of a To-morrow"

"Le Bal Poudré," the gown at the right, which was shown in "Her Ladyship's Wardrobe," was called, and a lovely fancy dress gown it was, with room at the bottom to do the newest of the new dances and room at the top to show the whitest of white shoulders any manikin ever possessed at a powder ball



Stripes hold their own against the winter, as shown by the coat of black and white striped velours a soot manikin wore at the fête. The hem swung this way and that with the weight of the skunk trimming, which matched the collar exaggeratedly long in the back. The wide hat is black velvet

Lined up for Russia is the white velours broadcloth suit at the upper right, with a Russian hat of white broadcloth and kolinsky fur to top it, and a tunic weighted Russian-wise with fur to trim it. The muff is of the round ball type and the high boots are black—toe, heel, and top, and are laced in front

Girdled Spanish-wise is the gown of white meteor and silk net at the left; the girdle begins at the neck, forms a princess line, and is drawn over the hips bayadere fashion to end in fringes of ribbon. The white hat is fringed with ostrich to match the big plumed fan. Models from Hickson & Company



Three photographs (c) Ira L. Hill





(c) Ira L. Hill

"Stately Josephine," Henri Bendel's tall black-haired manikin at the left is called. At "Afternoon Tea in the Gardens of the Trianon," she wore "Tokio," a rose and white costume. White charmeuse was embroidered in rose and white and mother of pearl and worn over rose chiffon; the white satin parasol was rose embroidered and rose tasseled. A kolinsky fur scarf completed the costume. Bendel's second manikin wore "La Plage," a wizardry of black lace over blue chiffon in frock and parasol and hat, of silver and black brocade in coat and slippers, and of fox fur even on the parasol

(Continued from page 29)

entertainment rivaled in any way the famous court balls of Russia (where as many as five thousand people are invited, where fifteen hundred servants are needed to make the ball possible, where twenty thousand dollars are spent on fireworks, and where the total cost may approximate three hundred thousand dollars, or even certain of the most notable functions which have been given at times in Paris and London, it is only fair to admit that, as regards its artistic side, its perfection of detail, its fashionable costuming, its novelty and color, nothing has been attempted on this side of the water that could eclipse the fête at Mrs. Oelrichs's villa.

As to the fashion element, certainly never before have couturiers in any country had so

unique a setting in which to display their creations nor such a gathering of fashionables to behold them. All day long Newport was very much *en fête*. Early in the morning dozens of pretty girls with trays of boutonnieres tied with gay little bows of the tricolor of France started out to sell a decoration to every man, woman, and child in the town. By noon not a single masculine lapel but bore brilliant testimony that its wearer had made a donation to the Secours National. Housemaid and butcher's boy, chauffeur and sailor,—all wore the colors of France.

#### THE HOLIDAY HEART

Long before four o'clock every smart motor, victoria, and trap in Newport was in the pro-

cession that turned into the gates at "Rose Cliff." Through the trellised rose garden the guests passed to the seats that were grouped on the lawn below the marble terrace that faces the sea. Nobody was very clear as to exactly what "Fashion's Passing Show" meant, but it was easy to see that everybody was going to have a good time, for here was the weather doing its share royally, and over there, at the left, was Conrad's orchestra playing delightfully on a great flower-decked platform with a wonderful floor for dancing, and yonder, under a huge marque, gleaming silver kettles and piles of china plates promised tea and cakes aplenty.

It is amazing how voices carry in the open. Some one under a betasseled parasol was over-





(c) Ira L. Hill

*As evanescently lovely as the great glowing lantern yet, like the lantern, of a far more static quality than it looks, is "Casino," a garden-party frock which Mollie O'Hara made of mauve chiffon. A deep deep tuck begins not far below the waist-line in the front and yields to another deep deep tuck which begins at each side just above the knees, and is in turn superseded by the hem. The hit-or-miss tucks are strung together with mauve ribbons, and the mauve of the frock is intensified to purple in the violets on the purple velvet hat*

heard in a fearful prediction. "Heaven knows there are few enough men at Newport now," she said, "and after they have seen these manikins New York will look more like a summer resort than ever to them." Just then a peal of laughter rang out from the far end of the lawn where three pretty figures clad in bathing costumes came leaping, apparently from the sea, across the lawn, up through the green aisle upon each side of which the spectators were seated, posed themselves for a brief minute on the brim of the great fountain and then with one accord splashed right into the water before the eyes of astonished Newport. It was a full second before any one realized that the performance was on and that this was the first number of the program

prosaically credited as "Habits de Bain" by Bonwit Teller & Co., but poetically named "Neptune's Daughter," "Charm of the Ocean," and "Sea Foam." Then followed two girls in correct tennis costume, white skirts and shoes and striped silk sweaters, who served balls across the fountain. These costumes were by Abercrombie and Fitch. Walking slowly down the terrace came a swagger young person in a good-looking sports costume by Nardi, swinging a golf club as she came, while from a distant point in the grounds cantered two polo ponies ridden by girls dressed for the game by Hickson and looking thorough sportswomen from the crowns of their immaculate white hats to the ends of their polo mallets. "Gin Rickey" and "High Ball" were the

names of this dashing pair, who were greeted with much applause.

#### AFTERNOON TOILETTES

This ended the showing of the sports costumes and then came a display of afternoon toilettes on the marble terrace—nineteen of the prettiest manikins in New York, each wearing a creation to which the talent of each particular house had given of its best. And lovely gowns they were, too, beautiful in fabric and line, distinguished, elegant, and, almost without exception, free from all eccentricity of design or color—truly a collection of "ladies" toilettes. Lucile's group of beauties came first, six of them walking  
(Continued on page 116)





Photographs (c) Ira L. Hill

A film of gray tulle ablow in the sunshine over black satin was the frock at the upper left. The black velvet girdle, which usurped the place of the bodice, was encrusted with rhinestone embroidery like that on the skirt. Green shoes and stockings and a green tulle scarf linked the frock to its background of garden. Models at top of page from Hollander & Co.

Second from the upper left is a frock of blue and gold Belgian brocade. All in one piece with the waist fitted almost imperceptibly in like a princess, is this model. The long tulle sleeves, weighted at the edge with tassels of blue beads, trail about almost anywhere to avoid swathing the arms. Flesh colored slippers and stockings were worn with this frock

Just at the left is a demure Lucile frock which found a telling setting against the gayer costumes about it. The material is a grayish blue, perhaps a slate gray, taffeta. An odd little idea for so Quakerish a suit is the puffy bunched-up bustle at the back of the skirt

Lucile has no peer in the combining of materials, and at the right is a happy example of her skill. A striped bodice with a bobbing little peplum, gathered and full, tops a skirt with only itself for trimming. To complete the costume there is a coat, brave with stripes



What appear to be ever so many pointed scarfs of pink crêpe de Chine flutter down over each other like crinkly crêpe myrtle blossoms, every petal edged with silver. There is a pink taffeta girdle caught under a chou of pink and green and lavender flowers, and to top the whole concoction there is a leghorn hat, cloudy with pink chiffon and pink with roses



"High Ball" made a truly sportsmanlike figure as she cantered into the tableau on a sleek young polo pony





"Gin Rickey" and "High Ball" were the names enjoyed by the polo suits in "A Girl and a Goal in Sight." "Gin Rickey" is of white duvetyne, and "High Ball" is of black and white gabardine; "High Ball's" shirt is of knit jersey. Models from Hickson

Over the rep skirt and washable blouse which composed "A Summer Day," a warm blanket coat, striped in orange, green, red, and yellow was flung. The white broadcloth hat was dotted with yellow and banded with Roman-striped ribbon. "The Queen of Sports," at the right, is a flannel skirt, and a knitted black-sashed, green silk sweater, topped by a hat of green satin and white felt. Models from Abercrombie & Fitch



In "The Winner of the 'Tombstone'" tableau was a Nardi golfing costume called "The Lido." To prove the fad of light colored sports suits, this one is of primrose pink homespun with a swathing pink woolen scarf to bear it out

"Looking into Fashion's Mirror" Newport saw "Habits de Bain," with Neptune's daughter at the left in a black and white striped silk jersey suit with a red cap, red stockings, and black and white shoes. "Charm of the Ocean," in the middle, is of purple silk jersey, braided and laced with lighter purple and worn with flesh colored stockings and purple shoes. "Sea Foam" is gold cloth. Models from Bonwit Teller & Co.

Photographs (c) Ira L. Hill



# INSIDE AND OUT OF THE MAISON BEER



*A dapper little tailored suit begins its checkered career this autumn with width upon width of material in the skirt; a frugal jacket tops it*

Alert to the Mode of the Hour, and Influencing It As Ever, the House of Beer Puts Forth Models to Direct the Autumn Silhouette

on the *entresol* floor, founded there the celebrated "Club de l'Entresol."

The hotel was bought some years ago by the firm of Beer—an English firm, although the directors, the manager, and the entire staff are French. Renowned always for its evening gowns—dignified and costly creations, fashioned of rich stuffs—the house of Beer has also acquired a reputation for simple charming tailored suits. Since last autumn their designers have gleaned ideas from the 1830 period; many of their most successful models have appeared in *Vogue* during the last few months.

## ADDING WIDTH TO WIDTH

Beer has contributed to *Vogue* and to the early autumn mode the two characteristic frocks sketched on this page. The one at the upper right is of dark blue taffeta over white embroidered muslin. The taffeta is cut away in broad sweeping bands and strapped together again with blue and buttoned cords over the white muslin underdress. White muslin forms the odd vest and the two collars. The Beer model at the upper left is a tailored suit of green and white checked material. The collar, buttons, and buttonholes are made of plain green cloth. The narrow bias flounces are also edged with the green cloth.

All the great couturiers favor the wide skirt, but Beer recklessly adds width to width until the skirt measures seven meters at the hem. These full skirts are very short, and reveal very high neat boots made almost wholly of cloth to match the frock. The heels of the Beer boots are covered with cloth; only the short vamp and "trimmings" are of leather.

## THE MOOD OF THE MOMENT

"The new fashions," says the head of the house of Beer, "depend a great deal upon the atmosphere of the present moment. The war must be taken into consideration in designing new models. Life has become more serious for the women who are watching and waiting at home, as well as for the men on the battlefield, and women are dressing more simply, more practically. The Parisienne, with her instinctive



*Ingenuity of design appears in a somber taffeta frock of dark blue, from which sweeping bands are cut to reveal embroidered white muslin*

good taste, knows at once how to avoid discordant notes; she dresses according to the times."

At the beginning of the war, the Maison Beer was closed for three months and when it was reopened a workroom was established from which hundreds of parcels for the soldiers are regularly sent to the front. In addition to creature comforts each package of articles contains a short letter to the soldier recipient from the midinette who arranged the package.



*Perhaps the most beautiful of all the buildings which ornament the stately Place Vendôme is the old "Hôtel de Fleurieu," now the home of Maison Beer*



## A S S E E N b y H I M

## Folding Our Tents Unlike the Arabs and Speeding Away by Express Trains—Stopping and Looking and Listening on Certain Motor Routes with No Guide-posts except to "Follow Your Nose"

IT is quite difficult to believe that we are arriving at the close of a season and that we should fold our tents and, unlike the Arabs, speed away in express trains and motors. However, not every one does speed away. September is by far the most enjoyable month at the seaside, and it is always jolly when the crowds vanish to be able to foregather with one's intimate friends once more, to have cozy little dinners, to run into Boston or New York occasionally, to flit to the Berkshires for a junketing trip, and to return to the seashore after each flitting as a base of operations.

Time was when, later in the season, all of us, as one man, made our pilgrimage to healing waters—usually those of Virginia—before the suburban activities began. Everything is changed, however, this year; Newport villas will be kept open until November; we shall make our visits to the Berkshires and to the Virginia springs just the same, but the seaside season will be prolonged for every one, instead of only for the few.

## THE PASSING SEASON

At best the passing season was not a spectacular one. There were not, even in August, many large general entertainments. So many of the most notable hostesses were in mourning that great entertainments were rather few and far between. How we missed the kindly and generous hospitality of "Crossways" and the presence of its clever mistress! Although the brilliant charity fête, "Fashion's Passing Show," which was held at "Rosecliff," Mrs. Hermann Oelrichs's beautiful summer home, in aid of the French families in this country and the Belgian refugees, is now but a memory, it remains a most distinctly agreeable one. I am a bit, perhaps, over-enthusiastic about summer fêtes and garden-parties, but I can not recall in the history of Newport a more original or successful affair than this fashion fête. It seemed to put the seal upon our acknowledgment of fashion as an art. I think we all enjoyed gazing at the lovely manikins who came from New York from the ateliers of the purveyors and creators of the modes to exhibit their costumes. As to the costumes, I do not know which sketch—I think sketch is the proper title—I liked best; perhaps "Looking into Fashion's Mirror," for one phase, the gorgeous "Afternoon Tea in the Gardens of the Grand Trianon," for another, and the "Parade of the Nations" during the afternoon, in which a score of the beauties of Newport took a part, for yet another, pleased me especially.

## THE NEWPORT CASINO

In other Newport days, we would have had to be content with one or two charity lawn fêtes in July, and, perhaps, some tableaux, and once in a while a *bal poudré*, or a fancy dance, or the importation of a Broadway show. Also, we were occasionally driven to such desperation in the old days that we "took in" the performances of a little variety theatre. I remember that one particular sop we threw to ennui was to return to the Casino on certain nights and dance to an audience of those who were not "in"—climbers, villagers, and, in the galleries, butlers and maids and cooks. Oddly enough, there is something solemn about the Newport Casino, which checks a tide of merriment, and yet I revere the institution and would place it as possibly the one distinctive feature of life at this most fashionable of resorts. It is at its best for large gatherings, but I never could relax there, and, it seems to me, Newport has needed some place similar to the casinos of Europe. The supper-dances of the season at the Hilltop Inn were a happy thought, and the two *matinées dansantes* were charming. We had a pretty room, and a good band, and we could choose our audience, for these dances were conducted by Mrs. R. W. Hawkesworth as club dances.

## THE LIGHT FANTASTIC TOE

As to the new dances, I really believe we shall see more of the waltz, but the tango and the maxixe have

followed the turkey trot to its grave. We are even a bit tired of the fox trot, but it does please the older set with its soupçon of jollity, blithe and buxom. On the whole, it seems to me our faces are turned toward rhythmic dances. During the spring, we had some lovely exhibitions of rhythmic dancing in the gardens of Long Island. The Morgan dancers were at Roslyn, and Mrs. Florence Fleming Noyes and her pupils have been giving recitals everywhere. One of Mrs. Noyes's pupils, Miss Ethel Wenk, has combined song with dance and interprets with charming grace some myth stories, dancing and singing to unfold the little plot. I saw her in "The Forest of Arden," an inspiration from Mr. Hamilton Mabie; she tripped it on a lawn on a moonlight night

in July, with a background of an old apple orchard. The musicians were concealed among the trees, and now and then a shower of fireflies mingled with the dance. Thus she told the "Story of the Roses," of "The Springtide," "The Fairies," "The Fauns," and various other quaint conceits.

The rhythmic dance appeals to the child. It is the spiritualization of movement, and it encourages a freedom of movement and grace of carriage which is necessary these days in order to carry out the artistic schemes of costume. At Mount Kisco, I saw a tiny girl dance one of these poetic dances with the absolute abandon of innocence. The

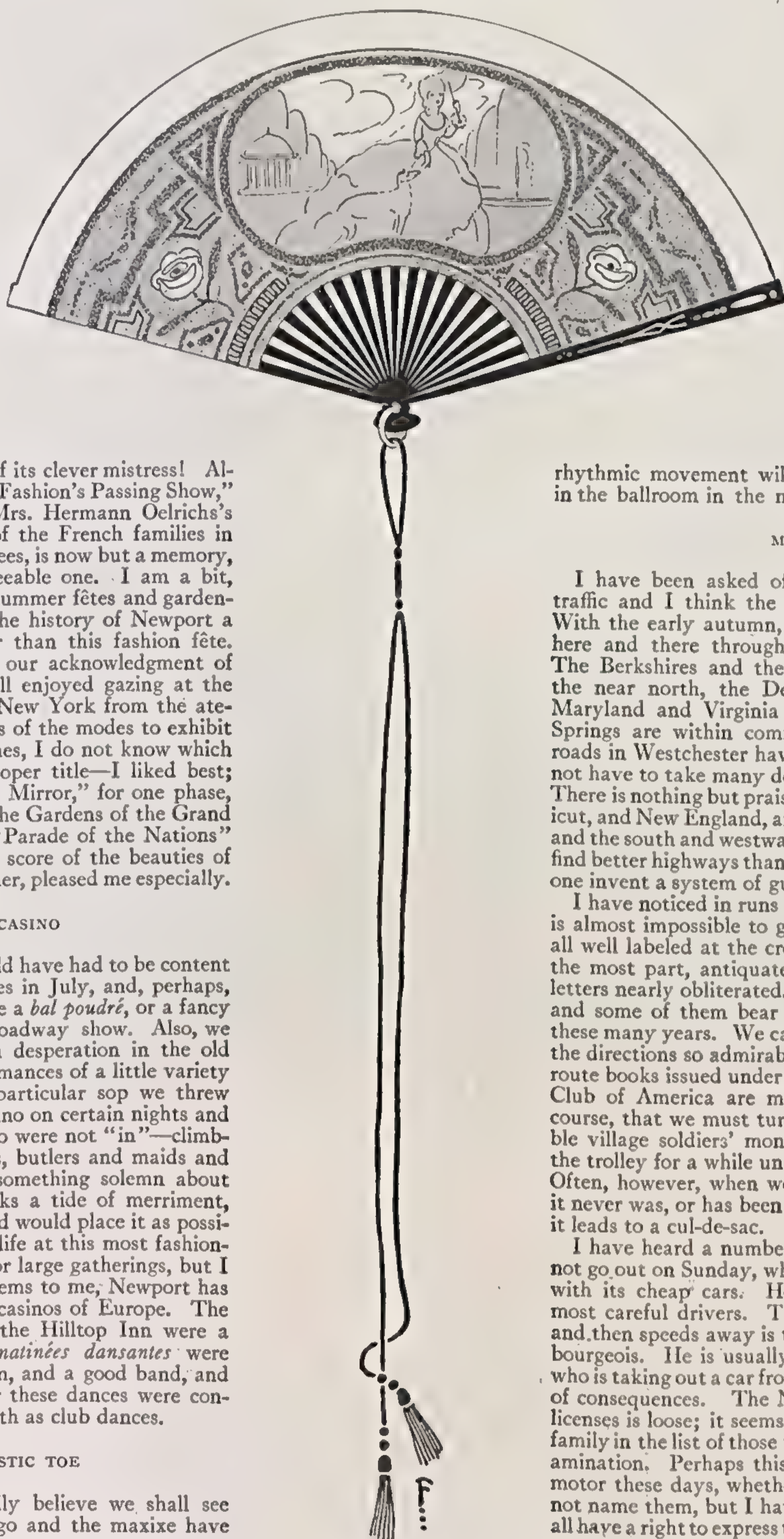
rhythmic movement will undoubtedly have its influence in the ballroom in the near future—and with good effect.

## MOTOR LORE

I have been asked often to say a word about motor traffic and I think the present time is not inopportune. With the early autumn, we are going forth on long trips, here and there through the near-by mountain country. The Berkshires and the country beyond them claim us; the near north, the Delaware Water Gap, the historic Maryland and Virginia regions, and the White Sulphur Springs are within comfortable motoring distance. The roads in Westchester have been repaired, and motorists do not have to take many detours on the Hudson River route. There is nothing but praise for Massachusetts, and Connecticut, and New England, and, to a certain point, New Jersey; and the south and westward are all right. Also, it is hard to find better highways than on Long Island. But will not some one invent a system of guide-posts which will be intelligible!

I have noticed in runs through France, especially, that it is almost impossible to go out of the way. The roads are all well labeled at the crossings. In America we have, for the most part, antiquated tin or iron sign-posts with the letters nearly obliterated. They have stood there for ages and some of them bear names which have been changed these many years. We can not rely on road maps, and even the directions so admirably given in some of the guide and route books issued under the supervision of the Automobile Club of America are misleading. We always know, of course, that we must turn some which way at the inevitable village soldiers' monument, and that we must follow the trolley for a while until we come to something or other. Often, however, when we come to the something or other it never was, or has been pulled down, or else the road past it leads to a cul-de-sac.

I have heard a number of my friends say that they will not go out on Sunday, when the proletariat crowds the way with its cheap cars. However, these people are usually most careful drivers. The motorist who runs into others and then speeds away is the culprit, and he is not usually a bourgeois. He is usually some young person who is rash, who is taking out a car from the family garage, and is reckless of consequences. The New York law for issuing drivers' licenses is loose; it seems to include the owner and his entire family in the list of those who are not required to pass an examination. Perhaps this is not in my line, but as we all motor these days, whether in smart cars or in—well, I will not name them, but I have three of them in my garage—we all have a right to express the opinions born of our experience.







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# MISS IRENE LANGHORNE GIBSON

*Miss Gibson is the daughter of Mr. Charles Dana Gibson, the famous illustrator and artist; her mother, formerly Miss Irene Langhorne, was the original "Gibson girl." Miss Gibson is a very athletic young woman, with horseback riding in the Virginia autumn as a "hobby," and the summer sports of tennis, golf, and sailing close rivals. She expects to spend much time next winter in the study of singing, for to be an accomplished singer is one of her ambitions.*



## DISCRETION *is the* BETTER PART *of* ETIQUETTE

Let Us Leave upon College Blackboards the Question as to whether Mrs. Grundy Is or Is Not a Sufficient Guide to This Life, and Adhere to the Principle of Safety First, Which Accepts the Etiquette Book as Its Guiding Star

SOCIAL life is one of the fine arts, and one which demands good-will, tact, intelligence, knowledge, energy, patience, and, for high success, a large measure of humor and imagination. Because most of us lack some of these things, and some of us many of them, the art of social life has been reduced to a code of etiquette, and because dull folk like to erect forms into a kind of cult, etiquette at times tends to grow more and more tyrannous until the livelier spirits cast away its hobbling trammels, and proclaim their independence of social tethers. If any society is to be saved from hopeless dullness on the one hand, or mere anarchy on the other, its members must bestir themselves to give it a vivid life and protect it alike from a mere cold formalism, and a formless slipshod shabbiness. Royal courts are dull because etiquette there rules supreme, and well-ascertained precedence enforces a strictly formal order, while anarchic groups are unendurable to orderly folk because in such a society all the proprieties, and even some of the decencies, are flouted. Queen Victoria's dinners are said to have been painful occasions for most of the guests. A story is told that at one of these solemn feasts a man at the end of the table far from the Queen said something that set everybody near him decorously laughing. Her Majesty, noting the merriment, insisted upon knowing the cause, and when the poor man repeated his little jest upon compulsion, she said severely, "We are not amused." That was an awful moment for everybody but the Queen and it ought to have been for her.

WE all laugh at the etiquette books, because they treat trifles so seriously, and a comparison of such manuals for, say, a hundred and fifty years past, would prove how absurdly artificial have been some of the laws that ruled society. However, even some of the most ridiculous laws prove upon investigation to have been founded upon reason and the necessities of the time. If one is to free oneself from the trammels of etiquette, however, and indulge in natural and spontaneous manners, one should have great tact, rare charm, and no little personal force. There is nothing in social life more charming than cordial ease and simple sincerity of manners, and, perhaps, such manners would be more often acquired if more men and women had the courage to trust themselves outside the lines of formal etiquette. The disasters that often attend those who venture outside these guides, however, seem to prove that not all of us are fit to breathe the air of social liberty. Large and rich natures are apt to find formalities irksome. Such men and women forget, or deliberately neglect, the non-essentials of social life, and are forgiven when they trespass even further, because they are valued for themselves rather than for the accidents of formal demeanor, and because they exercise a certain authority within their own circle. Most of us, however, are a little afraid of one another, and many of us would rather transgress the moral law than neglect some point of minor etiquette or mispronounce a name that is in everybody's mouth. Social fear, indeed, is a potent influence tending to drive us within the safe lines of recognized etiquette, and to make us exchange spontaneity for formal dullness. "It isn't done" has a far more threatening sanction for most of us than statute law or the Constitution of the United States.

THERE are instinctive lovers of formality who habitually observe all the proprieties from childhood, and memorize the etiquette book as good Presbyterians used to memorize the Shorter Catechism; they never permit themselves a moment of natural spontaneity. One suspects that such persons remain formally polite when alone with their mirrors, or asleep in their beds. Life with them is an ordered solemnity; its trivial daily incidents are to be treated with a grave respect. Such men at thirty have lost the marks of youth, though at eighty they are apt to retain a sort of dried and hardened similitude of early manhood. Having never really been young, it is their doubtful privilege never to grow old. Between the pure formalist and the social anarchist, so to speak, lies the great mass of those who make up the local society of any place. Most of us find places or occasions where we can escape from the thralldom of formality, and there is no better test of breeding than that furnished by such times and occasions of social emancipation. The etiquette book is thrown away, and the man shows for what he really is. He who is thoughtful, considerate, unfailingly courteous under conditions of informal intimacy meets the test, but unveneered domestic manners sometimes tend to reconcile one to the rigors of formal etiquette. Social freedom is the privilege of those who know how to use it without abusing it. A courage to disregard the non-essentials without fear of Mrs. Grundy, and a self-respect above snobbishness will go far to emancipate one.







The columns in the show-room of Miss de Wolfe's studio are concealed by mirrors with glass baskets of flowers suspended across them, as shown above. This room teaches the lesson that, against a proper background, furniture of all periods may be assembled, for here the grayish carpet and soft gray walls are equally friendly to spindly French chairs and solid English tables

Most individual in decoration is the small ante-room with dull green walls as flower like old Chinese jars. The small sofa is upholstered in green silk piped with yellow ribbon, and over this and the colorful chairs light filters mysteriously through the fringes of crystal and blue beads that screen the bracket lights



## AS A DECORATOR DECORATES HER OWN SALONS

The Studio That  
Miss Elsie de Wolfe  
Built in New York

ONE of the most attractive studios in New York is Miss Elsie de Wolfe's; in her new establishment there is one floor of beautifully appointed rooms, salons, offices, and studios, and there is another floor of work-rooms. The photographs on this page are of rooms on the exhibition floor, which is not merely pleasing, but is notable as a careful and consistent example of the use of many decorative schemes.

From the elevator one steps into an entrance hall paved with large squares of black and white marble. The walls are white, and the door and elevator frames are marbled in black and white. An old wall fountain, a fine old console-table, and a few paintings furnish this hall-way, from which glass doors lead into the great showroom and to a small anteroom.

The showroom occupies a large part of a floor. In this one large room there are dozens of furniture arrangements, with no effect of cluttering or crowding. The built-in cupboards shown in the illustration at the upper right are flush with the wall.

The anteroom, which adjoins the showroom, is extremely interesting. Flowering trees copied from old Chinese porcelains are painted on its gray green walls, as shown in the photograph at the bottom of the opposite page. The furniture here, as elsewhere in the studios, is assembled with due regard to color and form.

Miss de Wolfe's private office, which is shown at the lower right, is William and Mary in period, and from the paneled walls to the old needlework sofas, from the flower paintings to the elaborately wrought hinges and handles of the doors, it is true to type. The walls are marvelously blue, with thick carved moldings of gilt. The fireplace is framed in black and white marble; there is no mantelpiece. The wall opposite the fireplace is broken by a niche in which a collection of Chinese porcelains and gardens is displayed. The wall with windows is very interesting, with its two deep windows hung in thin cream silk curtains, sprigged with rose and green flowers. Between these curtains and the window-sashes there is a deep shelf where goldfish bowls and Chinese bird-cages are placed. Deep rose colored silk curtains hang against the glass. Beside the needlework furniture there is a chest of drawers of cream and bronze lacquer, and Miss de Wolfe's own desk is of black and gold lacquer.



*Every little corner of the great showroom has a meaning of its own, and the one above is an excellent suggestion to the small collector; recessed cupboards lined with mirrors have glass shelves filled with delicate Venetian glassware*

*Below is Miss de Wolfe's private office, with walls marvelously blue and moldings old gilt. From the modest gray-streaked black and white rug to the last door knob this room is of the William and Mary period*







*Ever so many evergreen arches lure the chance passer-by into a long slim walk, sunnier than a pergola and guarded by outstanding pillars*

*All roads lead to the great house, and one of them presents the vista at the left, checkered sunshine and shadow, bounded by white sentinel pillars*

*An arched doorway with shadowy recesses at the top of shallow steps and a clear pool at the foot to mirror glistening white pillars and lilies*



*This gay party at the Wilson place includes (at the back) Donna Macchetta d'Allegri, Miss Muriel Wilson, the daughter of the house, Mrs. Peto, Countess de Miramar, Princess Violet Murat, Mme. Flury Herard; (about the table) Princess Michel Murat, Mrs. L. L. Moore, Mrs. French Tuck, Prince Michel Murat, and (on the floor) Signor Macchetta*



*A balcony worthy a Juliet hangs over the cliff and opens upon a sea Mediterranean blue and flecked with great green barges of land*

**"MARYLAND," ONE OF THE SHOW PLACES OF ST. JEAN, CAP FERRAT, OF THE RIVIERA, IS THE HOME OF MRS. ARTHUR WILSON OF LONDON AND HER DAUGHTER MURIEL**



# IN THE WAKE OF A HOBBY WITH THE CAMERA CLUB

IT was with wily diplomacy that Major Pendennis disclosed the intimacies and fascinations of club life to Pen when he undertook to direct his social training; membership in one club was, in the Major's opinion, a sufficient equipment for a young man about town at that time.

Most Americans of to-day, however, while appreciating Pen's rapid absorption of the club spirit and idea, would look upon one club only as a sadly insufficient equipment, so earnestly have we applied ourselves to the making of many clubs, in order, it might seem, to cast out that reproach of lack of social instinct flung at us by older nations a half century ago.

Yet, whether with clubs few or many to count up dues for us, almost all of us have one club at least which is nearest the affections, especially if it offer freedom from ennui in sympathetic companionship, or create a belief while there that life holds no such thing as care.

ENNUI? NEVER!

It is this spirit to which the Camera Club of New York is dedicated. Its members are business men who find relaxation in the study of photography; amateurs with artistic feeling; men and women impelled by the fascination of the camera to experiment with so-called "straight" photography or with atmospheric effects. It is the coaxing of the camera to disclose atmospheric effects, the delicate subtleties of light and shade with their appeal to the imagination, which brings photography into the realm of art.

Modern photography is both a science and an art; it lends itself as willingly to a story of travel as it does to the architect, builder, or designer; to the biologist as readily as to the artists, who do the pictorial work of magazines and newspapers; and to the daring explorer in hidden wilds as easily as to the wayfaring lover of beauty on the king's highway. Since all of these potentialities may be found in the paraphernalia of the Camera Club of New York, the personnel of the club offers as interesting a study in personal values as the work done there offers in photographic values.

The president of the Camera Club, Mr. Frank S. Hastings, has devoted himself to a study of portraiture and landscapes, and has shown some exquisite

The By-products of a Hobby, Say Photography, Are Edgy Conversation, Pointed Adventures, and Sharp Effects in Light and Shade



Three photographs by Mrs. Walter Griffin



Some beautiful work in color portraiture has been done by Mr. Alfred Wagstaff who is photographed here in the developing room of the Camera Club



The president of the Camera Club, Mr. Frank S. Hastings, has devoted himself to a study of camera portraiture and landscape

work; he has made a lovely portrait of Miss Marion Cleveland, who made her debut this winter. Mr. Hastings is Miss Cleveland's guardian. The vice-president of the club, Mr. Willard P. Little, and certain of the members, particularly Mr. William E. Wildmerding and Mr. Walter Close, have given their attention to the making of lantern slides. Every Wednesday evening is reserved for testing of the slides made by the members of the club, and an exhibition of slides from other clubs throughout the United States and Canada is given each week. This secures a charmingly cosmopolitan effect in the work shown.

women of the club show a most adventurous spirit. Mrs. Burton Holmes assists her traveler husband with his illustrative pictures. Miss Edith Tracy went to the Panama zone last year and made several hundred magnificent and valuable negatives, not only of the Canal before the water was turned in, but of the surrounding region. The prints of Miss Tracy's photographs have since been gathered into book form.

Mrs. Walter Griffin, another club member, returned on the outbreak of the war from a trip across Europe which was full of adventure. She had gone to Bulgaria to make the portrait of the

A game of chess in the library is a veritable refuge to club members who would flee bewildering jargon anent gum printing and spot lights

Color photography has won the interest of many of the members of the club. Mr. Alfred Wagstaff has shown some very beautiful work in color portraiture, while Mr. J. W. Allison, who has experimented largely with color plates, has invented the most valuable flashlight for color photography now in use.

It is an axiom of club life that an organization is useful to its members not alone for what they draw from it but for what they bring to it. This axiom is most interestingly illustrated in the Camera Club, for not only does it offer opportunity for experimentation, but for the telling of stories without words through that daughter of light, a camera. The tales are "moving tales," tales to stir the heart of any young Desdemona. There are tales told by the traveler members of the club, whose work is hung upon the walls of the gallery after their wanderings afloat and afield. Mr. P. Bernard Phillipp goes off for months at a time to study bird life and make his exquisite pictures of the birds he finds, while the



On the day of her debut, Mr. Hastings made this portrait of his ward, Miss Marion Cleveland, the second daughter of Grover Cleveland

Queen. Like most of the other members of the club she has done much color work, yet it is her recent studies of the nude in the open that have attracted most attention among artists. They are exquisitely done and suggest in pose and manner of treatment Grecian sculptures.

## THE HOME OF THE CLUB

The home of the club is at Broadway and Sixty-eighth Street, a long low building with a gay light façade and broad windows which afford an entrance for the sun and light. It is a thoroughly equipped studio with every kind of mechanical appliance for photography. There is a Cooper-Hewitt room with a great mercury lamp, which is such a marvelous substitute for the sun, and a printing lamp which enables the photographer to laugh at cloudy days and the shadows of night, since one may print with it at any hour. There are numbers of dark rooms, an art gallery sixty feet long, where the work of the members of the club is shown, and where charming receptions and teas are given. Talks are given in this room by scientists and artists on subjects allied to photography. The club also boasts the most complete library on photographic subjects in the world, and is well equipped with such things as copying and diapositive cameras.

## TO AGREE AND TO DISAGREE

Lest the outsider be bewildered by too much talk of toning, and gum printing, and spot lights, and other unintelligible phrases, the club presents a lighter side, a social atmosphere, which is jealously guarded by its members. At this club, as at any other, one may play that fascinating game of my wits against yours in a discussion, or over the chess-board, or across the bridge table in the lounge. It is in the discussions, however, that many members rejoice, since often valuable information is brought out in this way. Ideas that have perhaps lain dormant for want of mental friction come to the surface. This is on the principle Oliver Wendell Holmes set forth in his clever epigram: "I do not talk to tell what I know, but to find out what I know."

Every one with a hobby knows what the exchange of ideas means. One may lose heart over an inability to discover wherein the secret of success lies, textbooks do not offer a comprehensive formula, but often the story of some one's efforts and experiments told in a club will supply the magic key.





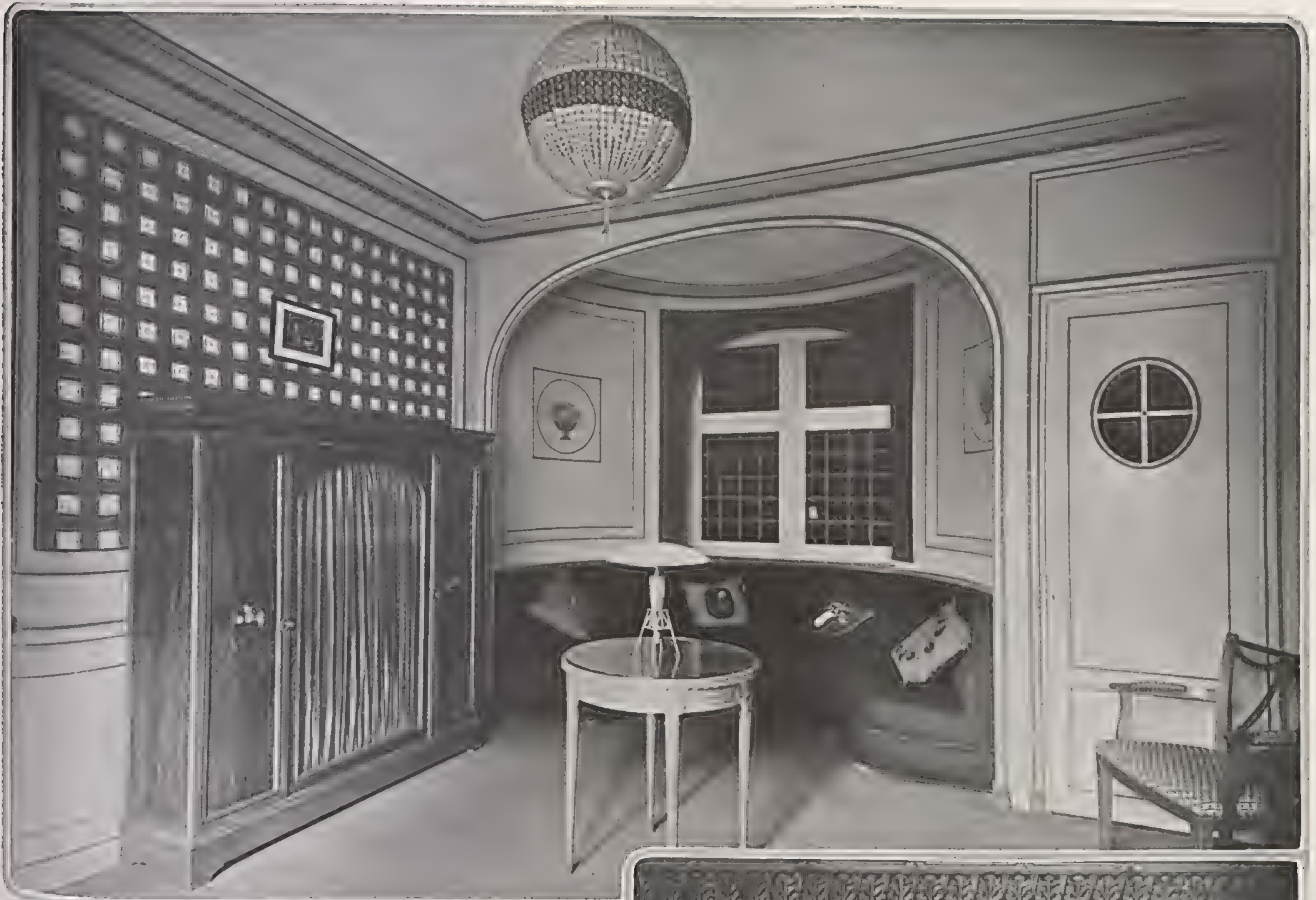
*In striking contrast to the black and white with which the Café Moderne is decorated, Vogue cover panels stand out with life and color*

TO GIVE THE SETTING PRO-  
PER TO MODERN WOMAN,  
VOGUE COVERS WERE TAKEN  
FOR THE DECORATION OF THE  
NEW YORK CAFÉ MODERNE



*In the Hotel Majestic is the Café Moderne, which opened last winter. By permission of Vogue it reproduced Vogue covers and poster girls for its panel decorations. Three of the above panels were originated by Miss Helen Dryden; that third from the upper left was a fancy dress costume duplicated at famous balls here and abroad. At the upper left is another fancy dress costume, "The Moth," by Miss Alice Little. Miss E. M. A. Steinmetz designed the cover second from the upper left; Mr. G. W. Plank, now in London studying with Gordon Craig, drew the figure of the girl reclining and the bird detail; and in Mr. Frank X. Leyendecker's inimitable style are the dancing figures,—truly, a modern café. Mr. Theodore H. Kremer, decorator*





• Photographs by H. C. Ellis

*At the Maison Dumas is exhibited a room in the new style of simple clear-color decoration. It is mainly yellow and royal blue, accented by a black broadcloth divan relieved by brilliantly embroidered pillows. The woodwork, clear canary yellow, is stenciled in royal blue, blue satin curtains the bookcase, and the wall-paper is blue and white plaid, buff-striped, printed to look amazingly like coarse linen. The furniture is satinwood. Green appears in the emerald and white crystals of the globe, and in the stand and silk shade of the black and white lamp*

*In contrast to the wall panel at the right, in which the paper—a sky blue ground for brilliant-hued fruits and flowers—is laid on with no hand-work, the paper at the left is very intricate. Each stripe, top and bottom, is mitered, the border motif is appliqué, and the checked paper is adjusted to fit. The odd night-lamp is white, with sapphire blue and black rings painted on base and silk shade, and with sapphire blue beads as a finish. From the Maison Dumas, Paris*

WHEN THE NEW MODE OF  
HOUSE DECORATION IS  
TEMPERED, WE MAY FIND  
IT TO BE A "PERIOD ART"

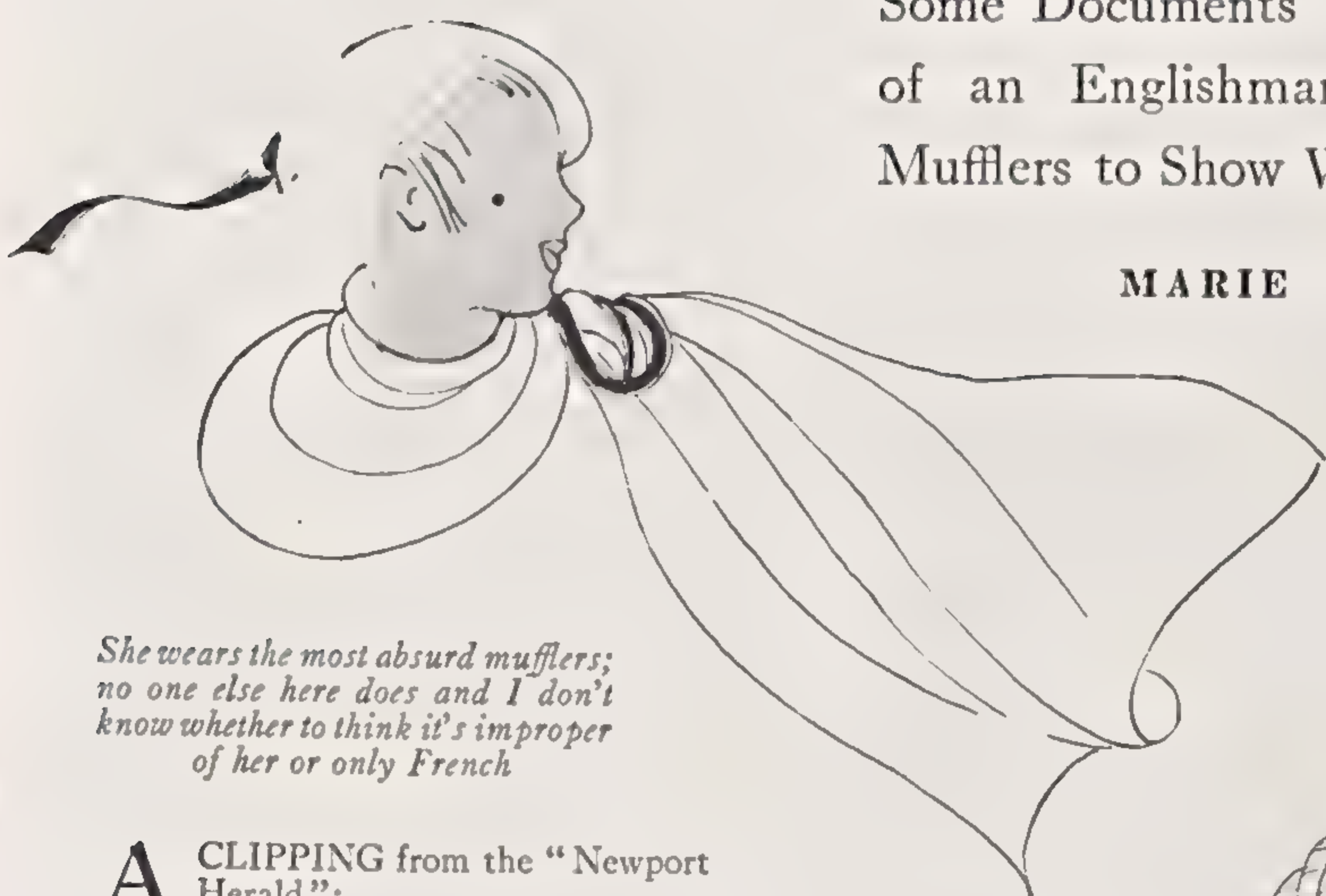




# YOU ALWAYS CAN TELL

Some Documents in an Affair of the Heart  
of an Englishman at Newport, with Six  
Mufflers to Show Which Way the Wind Blew

MARIE BEYNON LYONS



*She wears the most absurd mufflers;  
no one else here does and I don't  
know whether to think it's improper  
of her or only French*

**A** CLIPPING from the "Newport Herald":

Found: A lady's muffer, blown from a Pierce-Arrow car on the Ocean Drive, on Friday. "Dieu, que les hommes sont bêtes!"\* says the lady's muffer, forty times. Apply R. V. Boreel; Room 4, Hilltop Inn.

A little three-cornered note dropped in a lady's hat lying on the grass at the Newport Casino:

To the Lady in the Muffer:—

If brown eyes and fair skin and hair do not claim a lavender scarf, and if a face tip-tilted, lashes long enough to hide a little scorn, and lips too soft to control a little mockery do not plainly say, "Dieu, que les hommes sont bêtes!" I am more stupid than even an Englishman has a right to be. Did you not two days ago lose a muffer? I am sitting at the edge of your court, waiting for you to finish your set of tennis, and I have in my pocket a muffer. I shall drop my note in your hat, which is lying on the grass beside me, and when you come for your hat and sweater and the gypsy muffer, of such queer bright colors, that you are wearing to-day, you will find it. That muffer, too, makes me hope you are the loser of that scornful scarf, for I have seen no one else with anything like it; you must have caught it in Paris. If you have lost a muffer, and if you will glance over at the man in gray, the lean and thirty with the stiff arm and the eyes that jump at every sudden explosion, he will be most happy to meet you and—I mean he will probably turn tail and flee, for he's a nerveless dog. Perhaps it would be better if you could smile a little at him—oh, any kind of a bone-to-a-dog sort of smile, just so he'd know you were perfectly human and speakable-to.

Yours, in a state of mind,

Reginald V. Boreel.

P. S. On second thought, he may not be here when you read this. At the idea of this bit of impudence, lying in your hat, he feels a suffocating embarrassment surge over him. If the fellow escapes, you can track him down at the Hilltop Inn—unless he has fled the country.

R. V. B.

Note sent by special messenger to Bendel at Newport; duplicates sent to Thurn, Mollie O'Hara, and Hollander:

Hilltop Inn.

Henri Bendel:

Dear Sir:—

Two days ago I found a lady's muffer of lavender silk embroidered in cerise, so

\* "Heavens, how stupid men are!" happens also to be the name of a play in which Eve Lavallière is playing in London.



*"Dieu, que les hommes sont bêtes!" says the lady's muffer, forty times, and each time is an embroidered cerise stripe on a lavender ground*

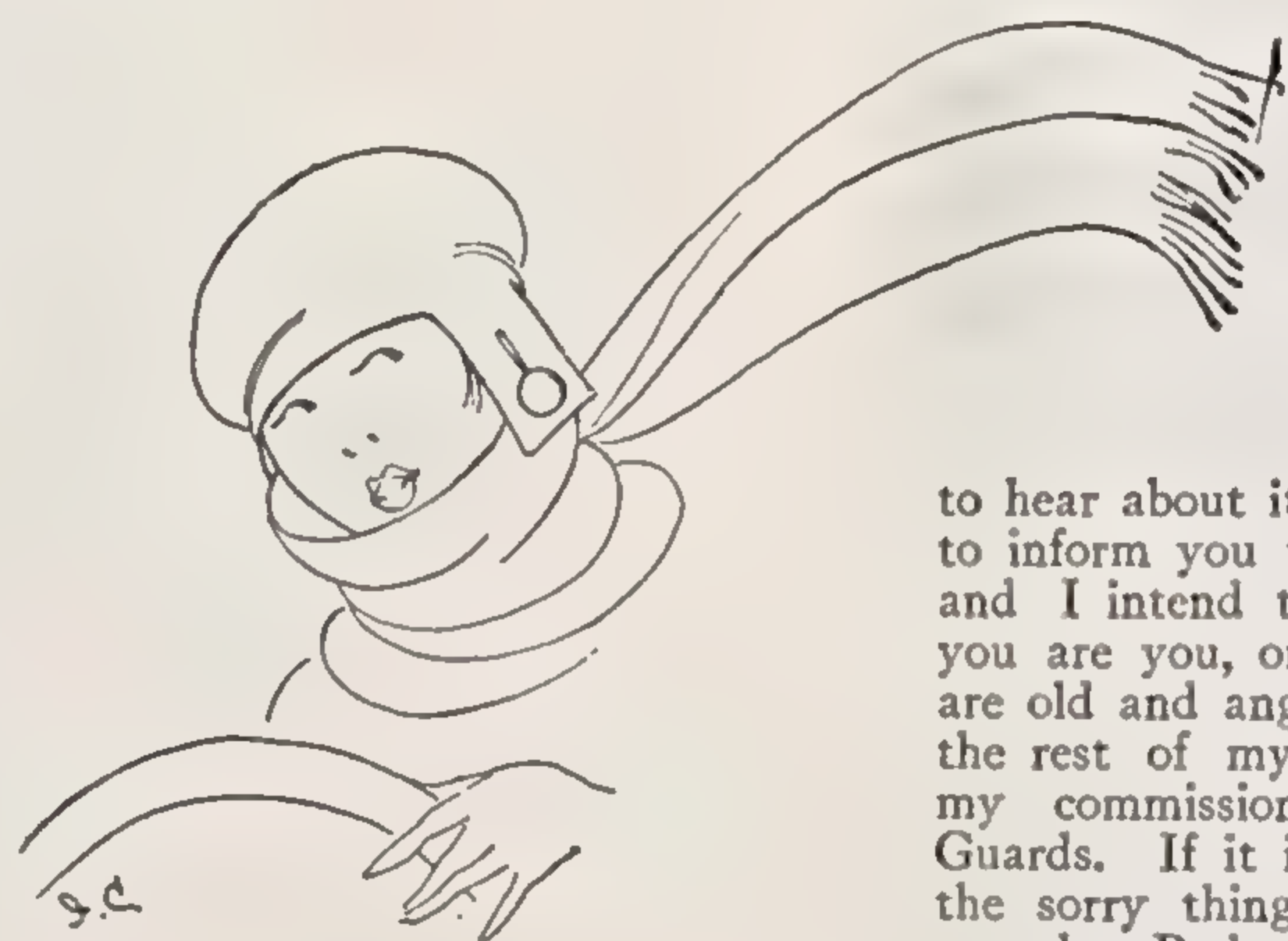


*That tomato colored affair that ties in the back like a very little girl's bib is just too good to be true*

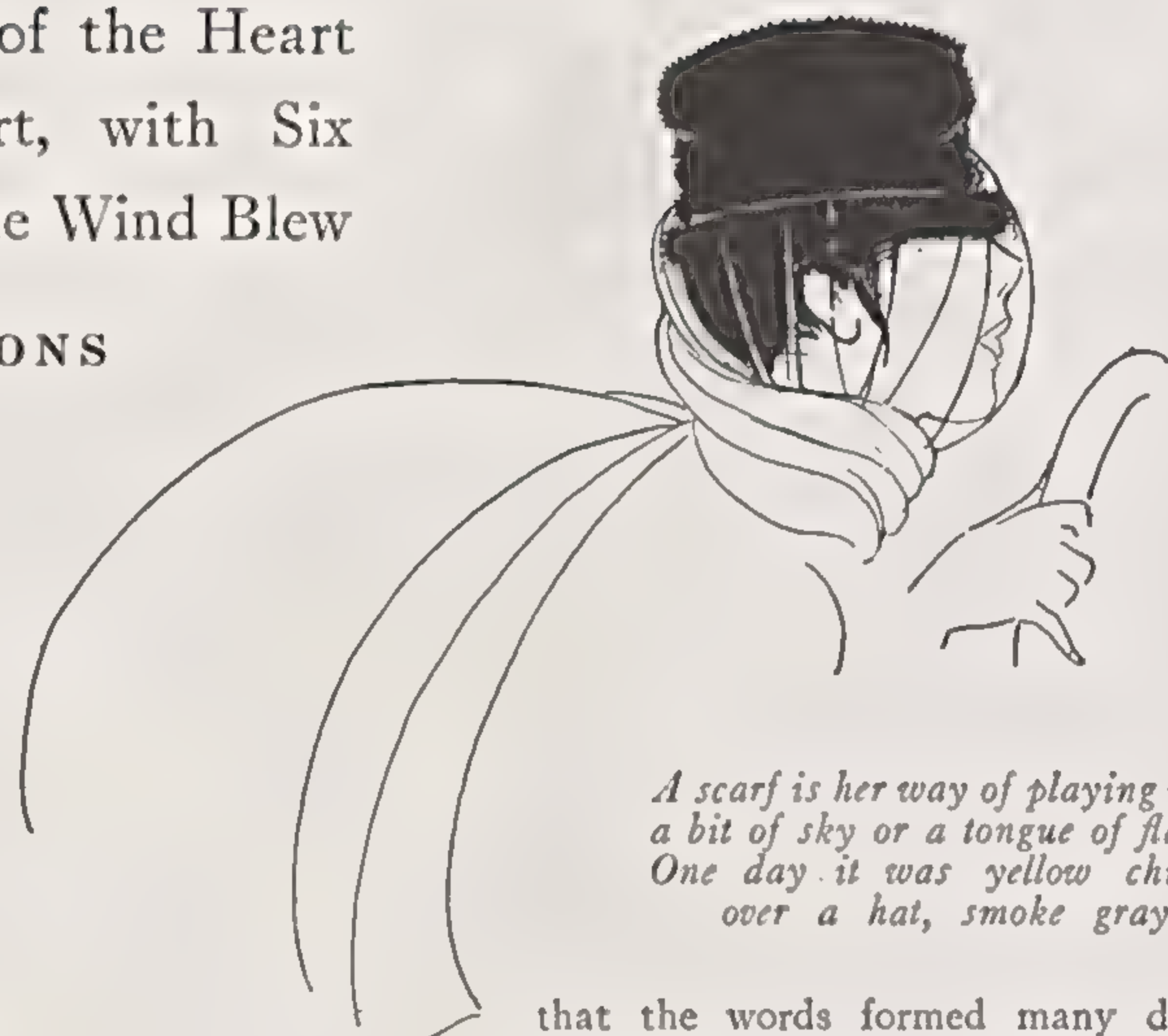
Mufflers by Irma Campbell



*The muffer, of such queer bright colors, that you are wearing to-day—lemon-yellow with black splotches circled in blue-green, and knotted like gypsy's neckerchief*



*About and about goes a purple muffer, one side in bright blue; over each ear the purple leather cap buttons to it; then it flies out, fringed in gold silk, behind*



*A scarf is her way of playing with a bit of sky or a tongue of flame. One day it was yellow chiffon over a hat, smoke gray*

that the words formed many delicate crosswise stripes, with the phrase, "Dieu, que les hommes sont bêtes!" It is obviously a French thing, designed by one of those Le Papes or Poirrets. Have you, by chance, ever sold such a scarf, or would you know of any of your confrères who might have done so? I should be most grateful if you could help me trace the owner, as it is, I should judge, an expensive sort of thing, and one a woman would be mad about. The boy will wait for an answer.

Very sincerely yours,  
Reginald B. Boreel.

Telegram sent from Newport, R. I., Hilltop Inn.

Hermann Tappé,  
25 West 57th Street, New York.

Did you sell lavender silk muffer embroidered in cerise with words "Dieu que les hommes sont bêtes"? Have recently found one and wish to locate owner. Can you give name and address?  
Reginald V. Boreel.

Notice posted on the bulletin board at the Newport Casino:

Found: A lady's muffer, blown from a Pierce-Arrow car on the Ocean Drive, on Friday. "Dieu, que les hommes sont bêtes!" says the lady's muffer, forty times. Apply R. V. Boreel; Room 4, Hilltop Inn.

Letter given to a boy at the Newport Golf Club to deliver to the "girl in the red muffer."

Madam:—

I have found a scarf—a lavender and cerise scarf. I am really quite angry about it, I have said it so often with no flicker of response from you. It doesn't matter in the least whether you care to hear about it or not. It is my duty to inform you that you lost that scarf; and I intend to return it to you—if you are you, or even if you aren't, but are old and angular instead—if it takes the rest of my leave of absence and my commission in the Second Life Guards. If it is not yours—well, then, the sorry thing doesn't deserve to be owned. Perhaps you didn't see the announcement I put in the Newport Herald, perhaps you and your friends never go to the Newport Casino or look at the bulletin board, perhaps you really didn't notice the note that I left in your hat, flutter to the ground, but it is my opinion that you are deliberately avoiding that scarf. Madam, it is useless.

(Continued on page 102)





*Feathers brown and green blue rise prodigiously high above a lavender blue velvet toque by Maria Guy, and then spread downward like a cloud mist. Hats on this page imported by Henri Bendel*

*At the upper left is a hat of black panne velvet, which Maria Guy gave a propeller of black wings at just the right spot to speed it into the forefront of fashion*

*The Maria Guy turban at the upper right makes up for the substantiality of a kolinsky fur crown by a brim of delicate black Chantilly lace wired aslant*

*At the left is a great spreading hat of rich black velvet with the brim split where a white ermine swallow is mounted with wings outspread. Suzanne Talbot*

*A dapper Maria Guy turban of crushed mole is shown at the right. The bit of a brim is black velvet and the feather, saucily adangle, is joyously cerise*

*Shiny as only black panne velvet can be is the Caroline Reboux model at the lower left. The sharply turned back brim poses a small but long café au lait bird*

*An unnatural bow of seal brown velvet, with the ends flattened like water-lily leaves, sweeps across the front of the Maria Guy hat of brown seal at the right*

A CERTAIN ALLOTMENT OF SPACE THE AUTUMN HAT DEMANDS—IF IT LACKS LENGTH IT CLAIMS HEIGHT, IF IT FOREGOES A TALL CROWN IT ANNEXES A WIDE BRIM





THE GARB OF THE YOUNGER SET FOR THE BUSINESS OF  
SCHOOL AND THE PASTIME OF PARTIES AND SPORTS



A little girl cuts off half her length with a green cloth coat that flares till it seems as wide as it is short. The brim of her hat points away from the round close crown and from its two opposing corners dangle black velvet balls



Even when one is very much in the mode it is well to be quaintly modest, too, and both ends can be accomplished in a yellow linen hat with a brim that drops over a half of the profile. Pink linen roses make the wreath



One must go to certain lengths to dress for a party—but not in the skirt, only in the gloves that leave but a bit of pink arm showing below the sleeves of the embroidered muslin frock. The cap is a puff of tulle lace-ruffled



Savoir-faire goes with the wearing of a top-coat and riding habit from Nardi. The sophisticated cut of the brown English tweed coat is matched by the smartness of the brown and white checked riding habit, tan puttees and shoes, white pique stock, chamois gloves, and, above all, felt hat with brown and white ribbon band



A school coat made of soldier blue cheviot buttons from throat to waist with smoked pearl buttons, round as dollars. The belt straps to the pockets. "Soirée" silk crowns the modern tam-o'-shanter



A blue serge coat, though it crosses low in front, hangs in a straight panel like the plain back; by side plaits the maker, Bertholle, gives a real "skirt" to the coat, which is a very trig coat for school



Big block checks, blue and white, mark a gingham play hat for—whom, boy or girl? Either—for like Sentimental Tommy's own inimitable garb this is a "sexless garment"



A cloud of white chiffon is weighted to the semblance of a dress by bands of white ermine, one not very far from the waist-line and not very far from the knees; others define the neck and sleeves with the help of lace only a bit less filmy than the chiffon of the dress. A single silk rose adds what it can—which is considerable



# SMART FASHIONS *for* LIMITED INCOMES

**B**Y those "inside the lines," as it were, the autumn fashions may now be forecast with comparative ease, as already a large number of new French models have come from the leading French dressmakers. These point to new lines, and although variations and perhaps even a new note may come later, there is little doubt about the general silhouette.

First, to consider suits. The skirts will unquestionably be wide, although they will hang straight. Many dressmakers are speaking of the skirts as having a "hidden fulness." This very well describes the newer models, as the width, which is supplied by plaits or set-in sections, usually at the sides, is so concealed that it is apparent in walking rather than in standing.

## THE QUESTION OF COAT LENGTHS

The question of coats and their length is a more open one. The season will undoubtedly show marked contrasts. One well-known dressmaker, in looking over an early collection of French models in which were some thirty-two-inch coats and some which reached nearly to the bottom of the skirt, ordered both, and when questioned as to her policy in buying both long and short coats, she said she was

The New Mode?—Well, Coats Are Short, Long, and Longer, the One-piece Gown Still Gives Breathing Room, and Skirts Are About the Same as Usual



*A velours fabric in one of the soft light weights of the season is exceptionally lovely in a full yet severe frock such as this*

*A dance frock as puffy and lacy and as filmy as you will, and caught all about with rosebuds at puff and at flounce*

"buying styles—not lengths." Unquestionably long coats will be worn, although the indications are that they will remain a rather ultra fashion. The coats to the hip, or just below, will be quite as smart as long coats, and can be worn more becomingly by the majority. The new feature in these coats is the concentrated fulness at the hips, with a plainer back and front. The waist-line is more defined and the peplum more flaring than in the spring models, and when a belt is used on a coat of this type it is diminished to the width of an inch or so. The semifitted, belted coat has not entirely disappeared, but it can no longer be acclaimed as new.

Cloth dresses for the between-season show no very striking changes, although Worth has made a princess gown and other French houses have made semifitted gowns that show a slightly lengthened waist-line; yet it may be noted in passing that the more practical gowns for the woman of limited means are those such as are sketched on this page.

## A TWO-MATERIAL MODE

The one-piece frock at the lower left shows a marked tendency toward the two-material mode, a feature of the season. A light-weight serge of midnight blue could be combined with a striped faille in one of the new blue and plum shades. There is nothing more interesting this season in

materials than the striped fabrics in silk and velvet, Georgette crêpe and satin, chiffon and satin, or chiffon and velvet. These come in one color; the material forms the attractive striped effect. Velvet-striped silk of plum color would be effective for this gown, with plum silk to trim the waist and to form the sash.

## WHAT OF PLUM COLOR?

While speaking of colors, it is interesting to note that a decided vogue, both for street and house wear, is predicted for all the plum shades. A rival of plum will be gray—the soft dove gray for house dresses and the darker Oxford mixtures for suits. The velvet- and satin-striped materials are, of course, rather expensive, and for this reason it is well to use them as trimming, as suggested in this gown. They will give a very smart touch to even a remodeled dress.

A very excellent dress is that at the lower right. This frock is suitable for a whip-cord, serge, or a new material called "gabacord." This is in reality a combination of gabardine and whip-cord, and is light in weight and therefore particularly adapted to dresses. This model would be suitable for formal wear for the street now, and later on could be worn under a fur coat or one of the new seven-eighth-length coats. The neck could be relieved by a collar of white faille silk faced on the

under side with white Georgette crêpe—a sensible precaution, as the facing can be easily changed.

A more extreme type of dress is sketched at the upper left. This would be smart in one of the soft velours materials of light weight. Collar and cuffs are of velvet, and narrow soutache braid outlines the neck, the side closing of the blouse, and the front and lower edge of the overskirt. The sleeve is interesting in that the main section is cut in bishop effect. The collar is rather extreme, but it could be allowed to lie flat or omitted altogether. The underskirt is a slightly circular flounce on a slip, and could be omitted.

## PUFFING THE EVENING GOWN

Many of the evening gowns have a quaintly old-fashioned look. One of the prettiest models for a youthful figure is sketched at the upper right. In this the fulness is slightly puffed up across the sides, leaving the front and back plain. In a soft material such as net, the fulness caught up this way looks like a ruffle; in taffeta, it has the appearance of a puff. In blue taffeta the underskirt could be blue chiffon finished with white Malines lace. Small pink rosebuds hold the puff and head the lace flounce. The neck could be left high in back or cut in a V.



*Several new materials have come into being for frocks to be used now for the street without a coat and later with one*



*Most interesting in the new fabric mode are striped materials in silk and velvet, here combined with dark serge*



## THE ALLIED FRENCH COLORS

**G**AILLOT-GUINOT is showing velvet in the new Italian greens. The dull myrtle green of the Italian soldier's bersagliere was described on page 19 of the August 1 Vogue, but Gaillot-Guinot's newest green is the brilliant pea green of the Italian flag. It would be difficult to imagine a more vivid color, for emerald green pales into insignificance beside it. It is to be used principally as trimming and will no doubt appear at the openings on suits of dark blue or black.

Apart from this one really frivolous note most of the colors at Gaillot-Guinot's are dull and rich. Garibaldi red is one of these new dull colors and is very pretty in velvet and in the heavy rich faille. For day wear, in addition to Garibaldi red, there are lovely dull prunes, blues, myrtle greens, grays, and Bordeaux. There are some brighter colors, such as Nattier blue, peacock blue, light gray, and dull red. The same colors come as well in the cotton velvets, and cotton velvets are to be much worn this winter, partly because of the scarcity of serge, but mostly because velvets are universally becoming. Mme.

Jenny is using much cotton velvet in dark blue and black.

Silk serge with the heavy twill and the dull serge finish is much in demand. Although it comes in many colors, dark blue and black are the most successful. Gaillot-Guinot also shows a heavy silk voile or marquisette with a gabardine finish; it comes only in dark blue or black.

At Gaillot-Guinot's poult-de-soie is plain with no figures and no stripes, and comes in all the modish dark colors, as do the satins. The house is also showing a heavy striped taffeta; black stripes not quite a quarter of an inch wide are set at two-inch intervals on myrtle green, dark blue, dull brown, or Bordeaux taffeta. Black taffeta is striped in white.

Very quaint are the taffetas striped in narrow satin stripes of the same color. The satin stripes are not more than one-sixteenth of an inch wide and are set at one-sixteenth inch intervals; or clusters of three stripes are set a quarter of an inch apart, with the stripes running diagonally across the taffeta. Other taffetas are figured at intervals in small set designs always *ton sur ton*; they are dark blue and black.

E. G.

## VOGUE POINTS

**T**HE season is to be one of somber colors but rich materials such as velvet and velveteen are to be used and trimmed with fox and broad bands of sealskin. The use of velveteen in a fine quality is becoming more and more popular as it has a youthfulness which velvet has not. Although most used in black, the dull shades of plum, gray, suède, and blue will be employed, and the chances are that the plum and gray shades will lead the blues and browns. The use of fur as a trimming, not only on coats but on hats, is a delightful feature of the season. Its extensive use last season was but a forerunner for this, as many new ways are being found to employ it attractively.

**T**HE combination of materials, that is, velvet with cloth, or cloth with faille, or faille with chiffon, is to be more prominent than ever; the colors as a rule are the same in both materials as the contrast is given by the fabrics. This is to be noticed, not only in the street clothes, but in those for afternoon and evening, and in addition to the combinations of materials for evening gowns comes the use of brocades and the materials with metallic threads running through them. Evening gowns range through the shades of mauve to a lovely new color in green known as "lettuce green." In the more dignified dresses some grays are being used with gray fox. A very beautiful gown made by Worth is of gray velvet, faille, and tulle, trimmed with soft gray fox fur.

**T**HE hats are showing rather more variety as to shape than is usual so early in the season. Neither small hats nor large hats are in the ascendant as both are being made now by the modistes of Paris. Varon is showing many hats with the brim flaring high up on one side, giving a distinct one-sided height, while the opposite side is lower and shorter of brim. Caroline Reboux, who is famous for her sailors, has shown an extremely attractive hat following the lines of the broad-brimmed high-crowned hats of the Puritans. It is somewhat modified but is still true to type. Another odd fancy of the moment is the double brimmed hat, or a brim set on a cap-like foundation. This is shown in a number of interesting developments but is, of course, rather an extreme tendency.

**T**HE silhouette shows no violent change, although the waist is a bit more defined than in the spring. The skirt, which has been causing agitation the past year, is unquestionably to be full but it will hang in straight lines. In reviewing the fashions of several seasons it is to be noted that a decided change in style which once obtains a foothold is likely to last more than one season. Consequently, to the fashion wise, the question of whether or not the full, but not necessarily flaring, skirt would continue was almost a foregone conclusion. The spring season made such a prominent feature of it that it was practically certain to develop along the same general lines for autumn. It is well to remember that when the tight skirt first came in, the general feeling was that it would not last a second season. In reality it not only lasted over a period of four years, but became tighter and tighter during that time.

**W**ORTH has advanced the princess model. In some of his gowns, notably an evening dress, this idea has been well-handled, but, although it may possibly be reckoned with, it is problematic whether it will be generally accepted by the smartly dressed woman. It is more likely that the princess idea will be used in very modified fashion. Chéruit, for instance, in a pretty serge frock, has allowed the bodice which is darted from bust to waist-line to extend four or five inches below the waist. This bodice curves in at the waist and out over the hips without flaring, and suggests the more fitted lines of the princess, but in a soft and more becoming fashion. This dress, by the way, is one of Chéruit's latest models and is made of dark blue serge trimmed with black astrachan. The opening at the neck is square, with a turn-over collar at the side and back trimmed with astrachan.

**I**N the question of materials, the indications are that the suède-like cloths will be used by the smart dressmakers for suits and dresses, while the highly finished broadcloths will be found in the well-made ready-to-wear suits. To be sure, satin-finished materials of a very superior type will find their place in the smart dressmaking establishments for the more formal suits and gowns of the older woman, but the youthfulness of the suède-like cloths will insure their use by the majority of smartly dressed women.

Heavy taffetas in dull tones are striped narrowly with black at wide intervals. The effect, following the mode of materials, is somber but rich

Neither figures nor stripes mark the rich dark colors of poult-de-soie, which, this season, is unusually heavy, but remains soft and pliable

Equal space and stripe are each a bit over one-sixteenth of an inch wide on this taffeta quaintly striped in shimmering lines of self-tone satin

Groups of three satin stripes run diagonally across the taffeta; the spacing is equal to the one-fourth inch stripe the three make together

A chiffon velvet alone shows a frivolous note, the brilliant pea-green of the Italian flag. It is very very green and full of light, a rare color quality

Dark blue and black taffetas are figured inconspicuously in small conventional designs which are always of the same tone as the back-ground

The new silk serge weave has a heavy twill and a dull finish. In this weave dark blue and black are more successful than other lighter colors

Silk voile and marquisette in serge or gabardine finish. The materials illustrated and described on this page are from Gaillot-Guinot



# DONE AT THE HOUSE OF TOLLMANN



Aside from the intricacy of the work, a centerpiece is made rich by stories of brave knights and languishing damsels



In one of Tollmann's fitting rooms is this dainty chaise longue. Over soft white satin, the embroidered linen cover is bordered with "point de rose" lace; the pillows are exquisitely sheer



The work on a cushion slip is done with the precision and clearness of outline that mark all masterpieces



In the middle of this doily a medieval maiden holds a mirror up to nature



Within the circumference sits a girl who wears the snood of blessed singleness

PARISIANS and foreigners in countless numbers have made pilgrimages to the quaint little hotel in rue de Miromesnil that sheltered the band of Saint Vincent de Paul nuns, one of whom, Sœur Candide, achieved fame through the notorious legal procedure which was a few years ago the talk of Paris. Now the hotel is filled with frills and furbelows, and it was not the odor of incense that made me turn toward the tiny chapel when I entered the hotel the other day; piles of wonderful embroideries and exquisite lingerie caught my eye the instant I had set foot on the Nattier blue carpet. And it is in the little chapel of his hotel that M. Tollmann keeps all of his embroideries, for the house

of Tollmann is quite as famous for its wonderful embroideries as it is for its wearable frocks.

M. Tollmann was standing in front of a curious old French chest, and was examining a richly embroidered centerpiece which had just come back from the

province of Vosges. It is shown at the upper left. The quaint figures were embroidered in *points de sable* and the edge in *points échelle*.

Medieval figures are usually done in flat lace and Richelieu embroidery, but at Tollmann's medieval figures are always

done in the antique seed stitch. M. Tollmann delights to use medieval figures in his embroideries, as well as *moyen âge* animals, falcons, salamanders, and strange beasts borrowed from faded escutcheons. Attenuated hunting dogs, halberds, crenelated towers flanked by forbidding portcullis and dungeon keep, damsels in snoods, knights in jerkin, and fiery steeds in mail are wrought in perfect detail on the finest, sheerest fabrics.

A marvel of fine embroidery on the filmiest of cobwebby linens is the cushion slip shown at the upper right. The birds are done in *point de Beauvais*, while the Empire knot and wreaths are embroidered *au passe*. The *entre-deux* is of Cluny and the dainty frill is of fine Venetian lace.

## FROM THE SHUTTLES OF COUDURIER-FRUCTUS

WITH a glance at the soft rich silks at the house of Coudurier-Fructus, rue de la Paix, it is evident that, though silks are still soft and pliable, they have more body this year.

Coudurier's greatest novelty for the season is "goya," a most effective tissue made of black silk woven with black metal thread. It is quite black and has a wonderful sheen—when it catches the light it looks almost steel colored.

We are all familiar with Coudurier's "Pactole," a faille embroidered in gold or silver metal threads. This year he is showing a "Pactole perlé." Colored flowers are embroidered on black faille in metal thread, the thread being woven so cleverly that at first glance the flowers appear to be embroidered in colored beads.

"Pactole Egyptien" is black faille embroidered in a flower design with metal threads of various colors, but oddly enough the colored flowers are visible only when seen *en face*. When seen sideways in a fold they disappear as if by magic.

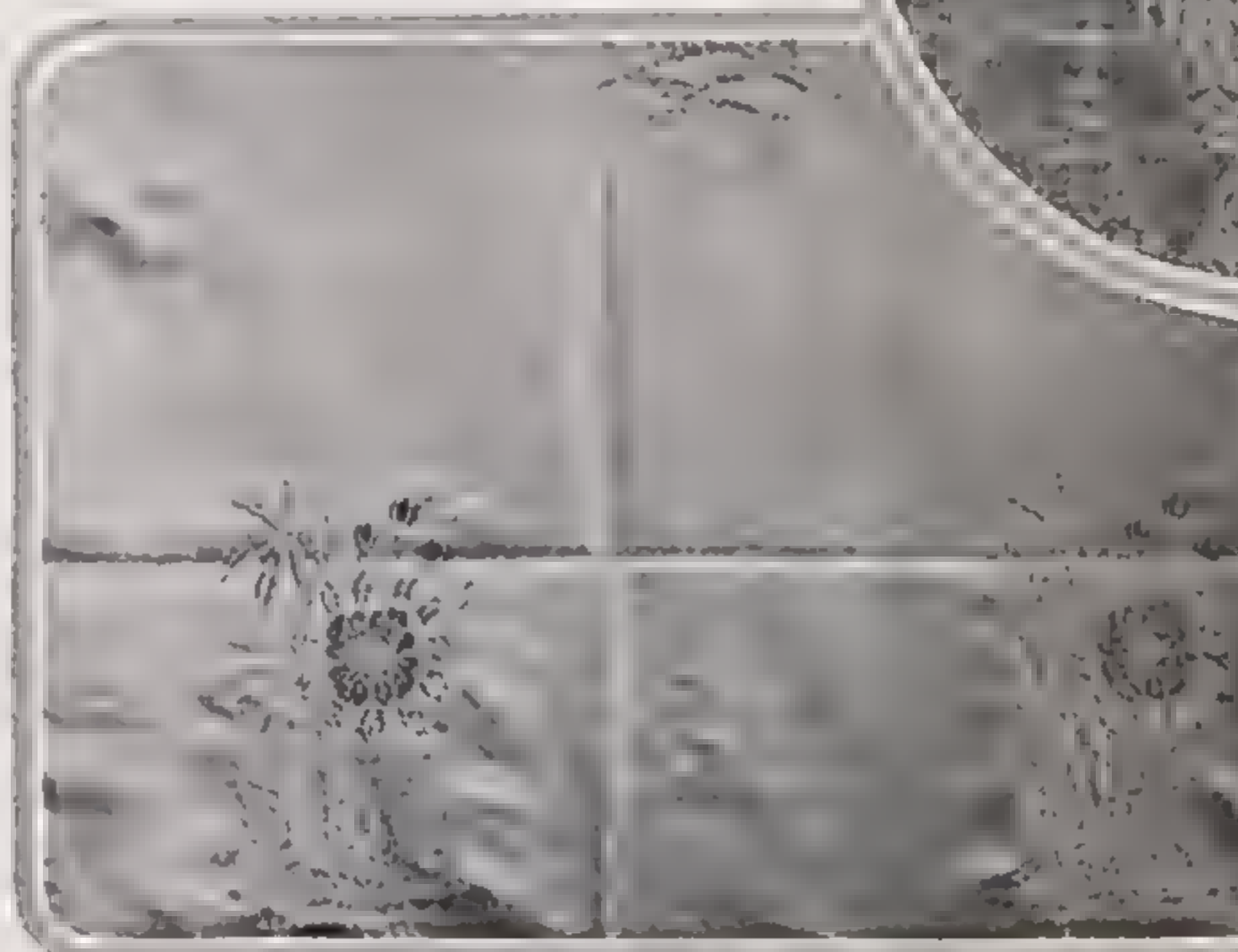
M. Coudurier shows a great deal of faille and calls plain faille "Gauloise"; it is like the faille used in the days of the Directoire. Very often it is striped with color, either in regular or irregular stripes. Occasionally colored stripes in velvet are placed on a black ground. Often it is brocaded in self tones in flower, fruit, or in Japanese



"Angora fleuri," like many of the new materials, is embroidered; a flower design is worked in gold metal thread



Rose de Chine poult-de-soie richly embroidered in gold and silver after an elaborate Louis XIII design



In a graceful wheat and corn-flower pattern pale blue poult-de-soie is embroidered in silk and metal thread



The curiosity of the season is "goya"; the sheen of the black metal thread embroidery is, in the light, like steel

Mme. Jenny favors "Pactole" with formal Louis XIV figures done clearly in silver metal thread on green

designs. "Gauloise" also comes in the new subdued shades.

"Cheveux de la reine" is a medium tobacco brown. "Roseau" is a medium greenish gray. "Liège" is a pinkish gray neither light nor dark. "Fauvette" is a medium gray. "Vert-lierre" is a dark ivy green.

Dœuillet has ordered a quantity of moire brocaded in Japanese designs, which are generally developed in evening shades. Old-blue moire is brocaded in pink, purple, or dark blue. "Rose de Chine" is brocaded in ocher, beige, or in Saxe blue. "Pervenche"—and everywhere one sees pervenche—is brocaded in green, ocher, or in blue.

Then there is a "soie côtelée," which about fifty years ago was called "Haïtienne" and which Coudurier now calls "Canadienne." Poult-de-soie is occasionally embroidered in silver.

"Angora fleuri" is a soft, supple faille embroidered in large metal flowers either gold or silver. It comes in rose, ciel, white, beige and pervenche.

Worth has ordered quantities of "voile ombrée"—a shaded voile which is very dark on one selvage, and gradually grows paler until the opposite selvage is quite white. For dishabille, a very dull voile brocaded in velvet flowers is being used. "Voile Doris" is a great success. A new velvet, "velours Vénitien," has a tri-color selvage.



# THE MAGIC OF RODIER'S LOOMS

M. RODIER tells me that he is very proud to be able to show new materials this season—and well he may be. It is really wonderful, when one stops to think of it, that the big manufacturers are able to show anything at all when, as all the world knows, France is manning five hundred miles of battle-front on her own soil and sending troops to aid in other countries.

## RODIER'S EMBROIDERED SERGES

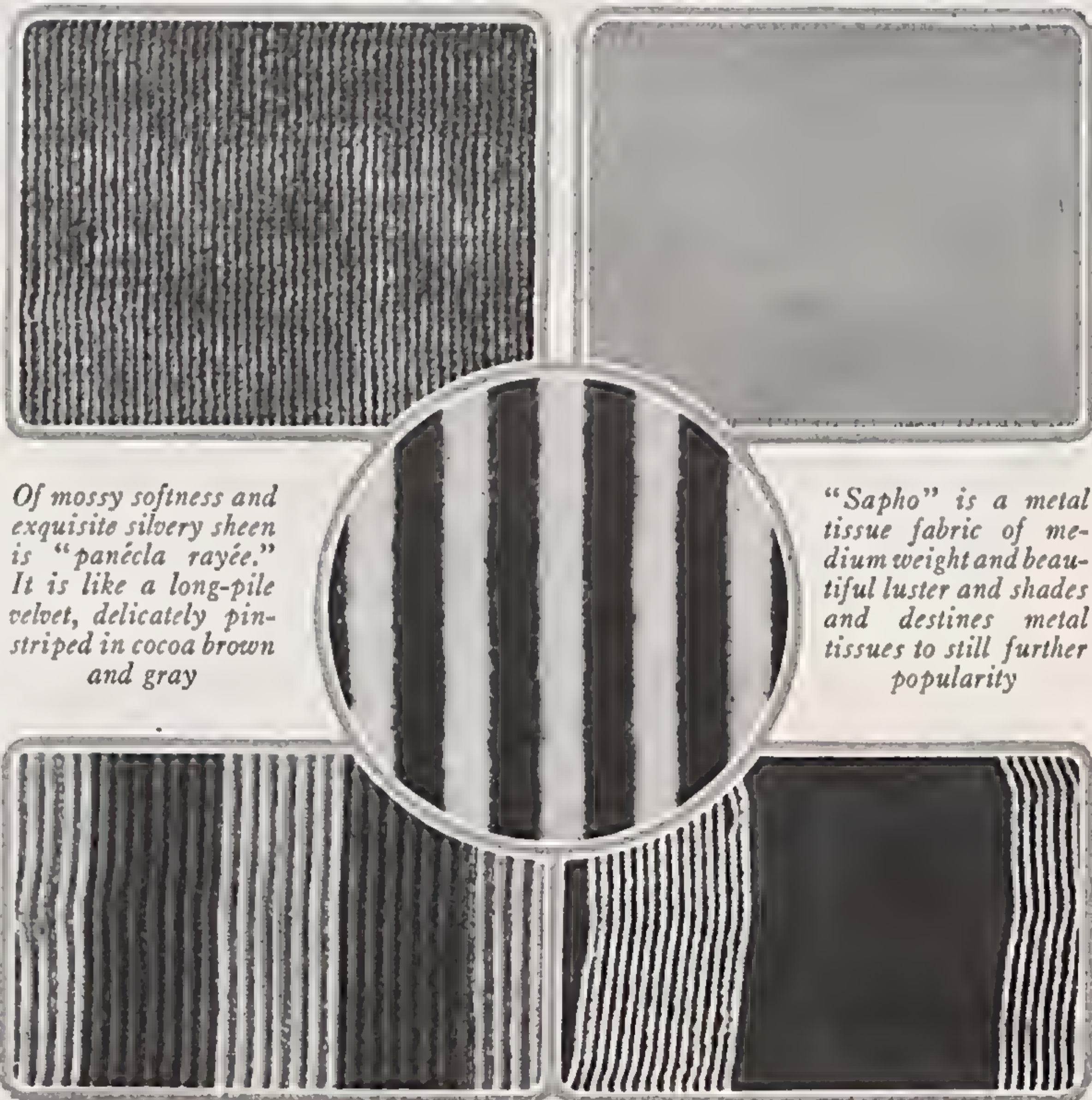
Each new season M. Rodier has some new surprise for his patrons, and he has given us in turn tissue éponge, velours de laine, and duvetyn. This year he offers a novelty in the shape of embroidered serges. It is the first time that I have seen serge embroidered in metal thread, and these dark blue serges are embroidered in gold and in silver. The embroidery may be simply a border, or may be all-over embroidery in a medium-sized, set design. Sometimes the border is fringed, and this wool fringe is frequently backed with a fringe of metal thread.

This house features borders; the favorite patterns are such classic designs as the Greek key and the Wall of Troy. The new astrakhan embroidery on serge shows up well in these designs; the astrakhan effect is obtained by setting short loops of narrow, flat, pliable silk braid very closely together so that they stand out to give the effect of astrakhan fur, as is shown in the illustration in the lower middle of the page. The braid employed is usually black, although in some instances it is combined with colors, such as dull brown or green—in this case, green.

## SERGES ARE STRIPED, TOO, AND CHECKED

Serges are also striped, and serge, at this house, means dark blue serge, for Rodier was forehanded and his house in Paris contains quantities of blue serge, although at this time it is quite impossible to procure more of the blue dye, which came from Germany. "Serge moufflonne," which has a finish like velours de laine but is much more wiry, is sometimes striped at inch-and-a-half intervals with eighth-inch stripes of green, dull red, wood brown, or gold—not in a hard bold stripe, but in a woven stripe much subdued by the warp of blue. This serge is shown

With Wools and Silks and Dyes Undiminished in Beauty, the Looms of Rodier Are Producing Fabrics Worthy to Fashion the New Paris Mode



*Of mossy softness and exquisite silvery sheen is "panécla rayée." It is like a long-pile velvet, delicately pin-striped in cocoa brown and gray*

*"Sapho" is a metal tissue fabric of medium weight and beautiful luster and shades and destined metal tissues to still further popularity*

*In the circle above is pictured a firm, fairly heavy suiting, barred with quarter-inch stripes, black and white*

*"Ruissedor Pékiné" (above) is a velvet-like fabric with a ribbed effect due to alternate rows of "brushes" facing. The stripes are blue and gold*

*Exquisite in fabric and luster is this moussedo-striped blue silk voile (above). The silvery stripe seems now pink, now blue, now silver*

second from the lower right. However, this "serge moufflonne" is sometimes marked out in checks by two colors, red and gray, for instance, as at the lower left.

Other serges have embroidered stripes, always in black and achieved by setting black silk threads so closely that the effect of a satin cord is given. Occasionally the edges are outlined with a single thread of gold or silver, or of colored silks.

Other materials—in addition to velvet, for velvet will be very much worn—are "bure," a heavy fabric illustrated at the lower right, broadcloth duvetyn, and velours de laine and whipline. I was surprised to see so much broadcloth. Paquin has ordered quantities of it. The colors, like all colors this year, are rather subdued. In addition to plain colors many suitings are striped or checked or barred.

There are quantities of small checks. Apart from the usual black and white, and gray and white, there are curious combinations of colors, such as violet and tobacco brown, green and soldier blue, gold and prune, periwinkle blue and green. Periwinkle blue, by the way, appears in all fabrics. And the purples and prunes—of which there are many—have that same bluish tinge.

## IN LIGHTER VEIN

Metal thread embroideries also appear on fine black net and marquissette, and very effective they are, being much duller than the metal embroideries of last year.

Rodier stripes faille in inch-wide velvet stripes in the same shade as the faille. As example of this is the material at the lower left, second from the bottom. He also stripes a dark blue silk voile with silver "moussedo" and calls it "Nivis." The effect is wonderful. In a certain light the silvery stripe of moussedo takes the same shade as the blue voile, and in another light it has a beautiful silver pink-lavender sheen. It is shown at the lower right of the top group. A fabric similar in its all-over mossy softness to this tiny velvet moussedo stripe is the long-pile velvet "panécla rayée," at the upper left.

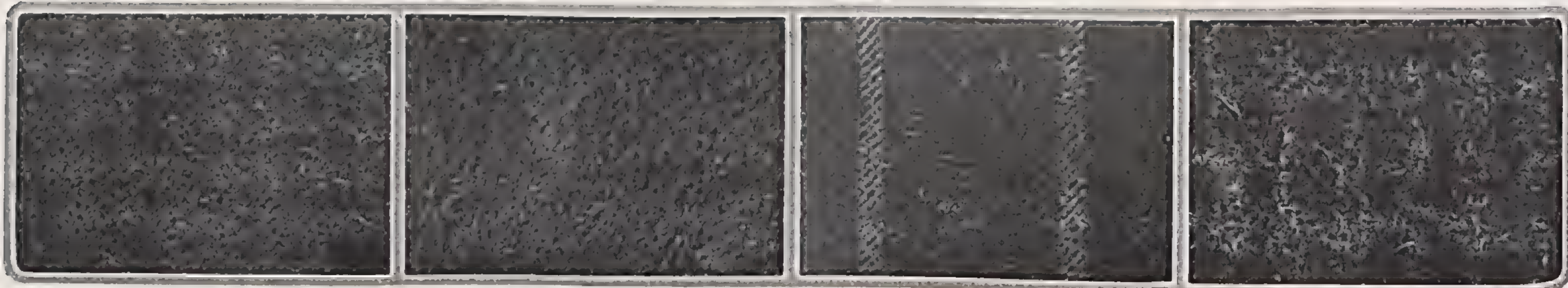
"Sapho," illustrated at the upper right, is a metal tissue which will be very much used for evening frocks. It takes lovely soft rich folds because of its woof of silver thread, and it comes in all shades. E. G.



*Striped fabrics giving two different materials are almost sure to have increased vogue. This faille is striped inch-wide with brown velvet to match the faille*

*Borders on blue serges are a penchant of Rodier's, and this astrakhan border is newest of all. The Wall of Troy and the Greek key borders are his favorites*

*A velvet of deep bright green or blue with a black stripe broken by three tiny open-work ribs in the velvet is a variation on the more familiar striped velvets*



*"Serge moufflonne" is striped sometimes, sometimes checked, but at all times it is a rather heavy, soft, closely woven material, a little more wiry than a velours de laine*

*"Velursine" this is rightly called. It is thick yet featherweight, rough yet plushy,—an ideal cloak fabric. This sample was in the new, deep, rich shade called "plum"*

*"Serge moufflonne Pékinée" is rather heavy, and more wiry than a velours de laine; it is a dark blue ground striped faintly with color such as gold or green*

*"Bure" is heavy and rough, yet it is soft, too, to the touch, and, in this piece, faintly checked in a dark gray and garnet—a soft firm material for the winter suit or coat*



## SOLEFUL AUTUMN SUBJECTS

TIME was when boots were merely a practical necessity of the wardrobe and varied little from season to season. A better grade of leather, a difference in the heel or possibly the shape, constituted the changes. To be inconspicuous was the chief virtue of a shoe. For the past year, however, all this has been changed, and gradually boots, shoes, and stockings have taken unto themselves a most prominent place in the wardrobe. To-day the smartly dressed woman realizes that no matter how charming her gown or suit may be, her costume as a whole would be incomplete if she were not beautifully shod.

## THE CONSERVATIVE TREND

This summer has seen all sorts of extremes in foot wear, not only in the materials used, but in their combinations. The quieter combinations and simpler lines were the most attractive, but, unfortunately, many models were not only unattractive but bizarre. The autumn, however, promises a more conservative trend. For one thing, there will be many glazed kid models, all in one color.

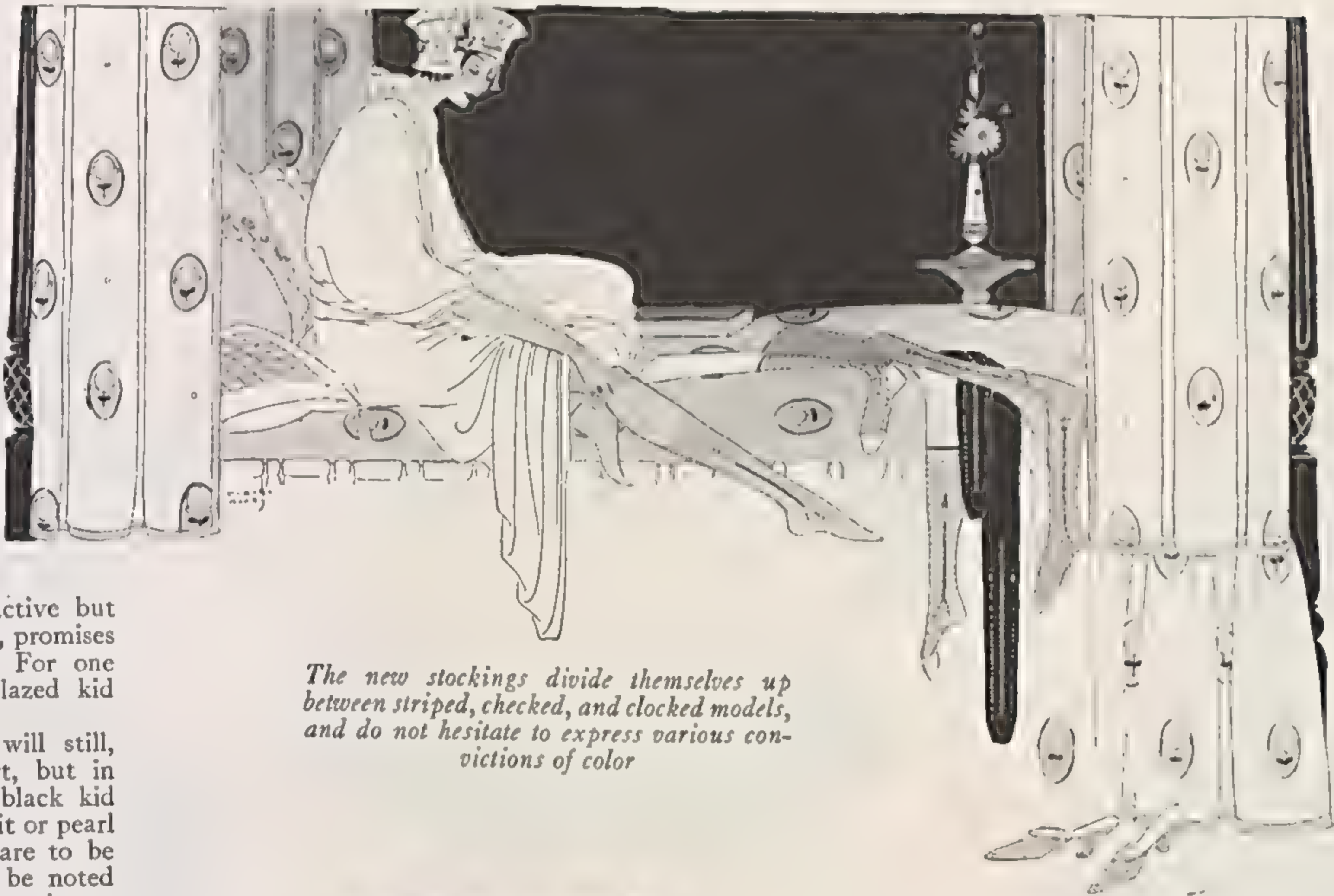
Combinations of materials will still, unquestionably, be very smart, but in place of the suede tops with black kid vamps, glazed kid tops in biscuit or pearl color, with black kid vamps, are to be introduced. However, it is to be noted that none of the contrasts are quite so extreme as heretofore. In place of the striking black patent leather vamps with white tops, which were so smart last year, and which will still be worn, there are far softer tones.

The present tendency seems to show that laced and buttoned boots will be equally worn; the laced boot is rather less formal in character than the buttoned boot. It is rather a relief to know that lacing will once more be in its normal place, and will not attempt a closing at the back or at other impossible angles.

## PRACTICAL BOOTS

A group of practical boots is shown at the bottom of the page. The pair at the extreme left shows the Napoleon top, which is rather higher than the usual top. These have a vamp of dull black leather

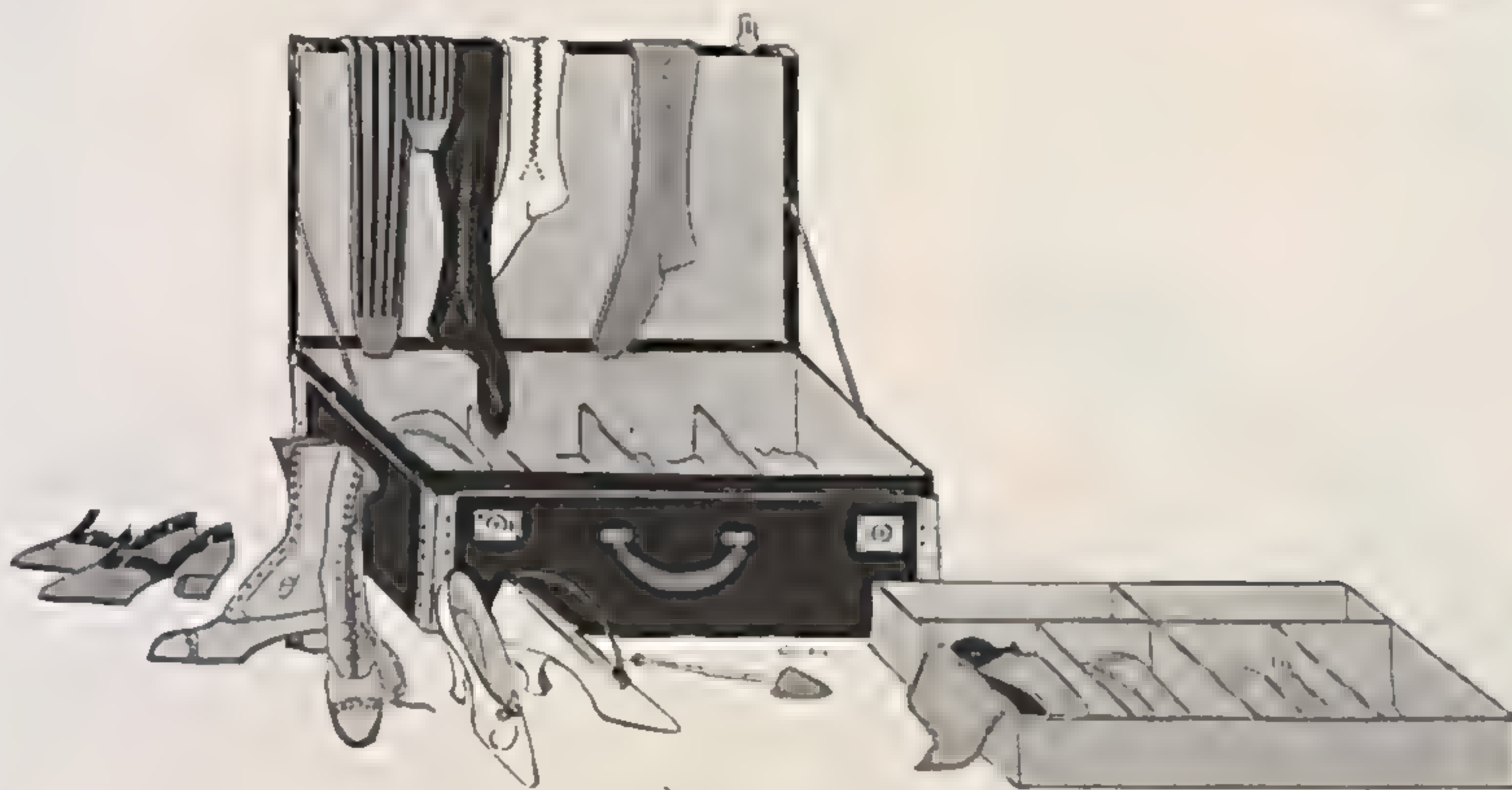
Winter Boots and Shoes Will Be More Conservative Than Those of Summer, but Stockings Will Be Less So



The new stockings divide themselves up between striped, checked, and clocked models, and do not hesitate to express various convictions of color



In shape bags are wider than of late and in a few instances, such as the novel black moire bag here, they are almost as long as skirts are short



Something entirely new is a recently imported shoe and stocking bag of enameled canvas; the bottom compartments are for boots and the upper ones are for stockings and slippers

with a top of pearl gray kid; a line of perforations outlines the top of the vamp.

"Brogue" is the name given the pair shown next. These have vamps of black French calf with black kid tops; perforations mark the wing tip and outline the vamp. As well as coming in all black, this model will be made up in black and a glazed kid in a suede color. Boots with biscuit kid tops, and vamps and heels of patent leather are sketched third from the left in the group. These are likely to be extensively worn in both the biscuit and glazed kid tops. The same style will be shown in patent leather, or dull leather, with a black cloth top. That white topped boots have not altogether disappeared is shown in the model next that just described. Here the tops are of white glazed kid and the vamps are of dull leather. The conservative boots shown second from the lower right are of black leather, laced up

(Continued on page 100)



Autumn footwear will be more conservative than that of the past summer, yet it will continue to appear in combinations of materials, and with occasional lines of perforations for "trimming." The shopping bags shown here are excellent examples of the new models



COATS GO TO THREE LENGTHS TO PROVE  
THEMSELVES IN FASHION, AND SO ALLOW  
ONE THE FREEDOM OF CHOICE BETWEEN A  
JENNY, A CHÉRUIT, OR A CHANEL MODEL

THREE HATS AMONG THE NEW ARRIVALS  
BOAST A NEW COLOR, A NEW SHAPE, AND  
A NEW NAME, JUST ACCORDING AS VARON  
OR REBOUX OR MARIA-GUY MADE IT



Seven-eighths will doubtless be the really smart coat length of the winter. Jenny, who made the suit of dark green silk velours, rarely speaks without influencing the mode. A second new feature of this suit is the long-waisted back and the belt across the front only; then, too, the shoulders are slightly dropped, and the skirt is without flare. The hat is from Evelyn Varon—one might guess it from the high upward flare of the black velvet brim. A jet cord is threaded through jet rings

Plum, a color listed for a "first" in the new season, Chanel used for the suit at the left, called a "shirt suit" because the coat slips on over the head and leaves the black seal section unbroken, front and back. All four pockets can produce payments on demand. The skirt is made full yet straight by the inverted plaits front, side, and back. A Puritan sailor from Caroline Reboux tops the suit, and this same Puritan sailor is slated for a fashion favorite. It is here in greenish gray suède felt with plums and grapes to complete it

The full-length separate coat has been heralded by many a "Hear ye!" and the fact that the Maison Chéruit made the one at the right is sufficient to give the mode assurance. It is of Chinese blue silk and wool velours cloth, with a brown skunk collar. The shoulders drop a trifle, as they should; and the fulness of the lower skirt section is kept at the sides, as it should be. The Maria Guy hat of velvet might be called "prune" in shape as well as in color—a color now called "quetsche" by the new mode—and has wide wings of a lighter shade. Hats imported by Gerhardt & Co.





THE NEW MODE TAKES JUST A NIP AT THE  
WAIST-LINE, BUT TUCKS IN FULNESS BY PLAITS  
AND GORES—CHÉRUIT REVIVES THE DART

BELTS ARE TO BE NOTICED, COATS FLARE BY  
MEANS OF CUT OR PLAITS. SKIRTS ARE A  
SHADE LONGER THAN THEY WERE LAST SEASON



*Turquoise blue velvet was not spared in the making of the luxurious evening wrap above. The deep tassel-hung cape conceals a yoke to which the fulness of the cape is hung, and so makes possible the deep wide folds of the velvet; the flounce gives added flare and length. The velvet of the coat is peculiarly lovely, as it has a silver sheen over its blueness and the tiny rib new in velvets*

*Suits show two decided tendencies—one, to accent the waist-line over a flared peplum, the other, to concentrate the fulness of skirt and coat at the sides. In the Lanvin suit of dark Oxford gray cheviot at the left, this fulness is in fan-like sections bound with black braid—a feature which the sleeves borrow. The hat, one of Susanne Talbot's, is most noteworthy, as the flaring brim turns up around the high crown. It is of black hatter's plush, and grosgrain ribbon holds the golden apple aloft*

*The defined waist-line, the skirt rather full at the sides, the belt dwindling to a mere nothing, all these the Chéruit suit at the right predict for the coming mode. Then, too, the darts are a new feature—and the Maison Chéruit is using darts even in frocks. The material of the suit is deep Burgundy velours cloth. The hat is mostly black velvet—a cap, a plateau, a fringe about it of ostrich flues, also black, and two black whips. Suits and coat from Bergdorf & Goodman Co.; hats from Joseph*





## SAMPLING THE AUTUMN FASHION

Soft Velours Fabrics Appropriate a Fair Proportion of the Haas Collection, with Diagonal Weaves  
a Close Second—Somber Colors Are the Rule



*In a fur-trimmed autumn suit, Doucet gives the prestige of her name to the fashion of velvet. The Lewis hat is of plum-colored velvet and silk with pink and lavender flowers*

THIS season colors are somber, and the new cloths and velvets show a richness and beauty of texture seldom excelled. The Haas collection, which is unusually fine this season, gives a prominent place to velvet and velveteen, not only in the somber solid colors, but in the striped materials. "Velours rayé nectar" is one of the several new materials composed of taffeta and velvet of the same color; the stripe is given by the contrast of the two materials. Faille and velvet, and Georgette crêpe and velvet, are other variations of the stripe effects which will be used for afternoon gowns. The plain velveteens will be used for suits. Very soft and light in weight are the radium velvets and faille silks which are being shown in all shades, both for afternoon and evening wear.

There is no doubt that velvet will be one of the most favored of materials this winter. Doucet has sent over the charming black velvet suit sketched on this page, while Jenny has sent an equally attractive black velvet suit with a short coat trimmed with fur. Jenny's coat has a cutaway flaring peplum.

## LIGHT-WEIGHT FABRICS

The soft velours fabric which has been well-named "gloveskin," will be very smart indeed, as it is being used exten-

sively in the suits and wraps arriving from Paris. This has the soft quality of suède, but is pliable and light in weight. Pliability is especially desirable this season, as yards and yards of materials are going into skirts and coats.

"Satin de laine" is another light-weight fabric which will be used for afternoon and street dresses. Although it has the quality of cloth, it drapes as gracefully as charmeuse. An entirely new fabric this season is "kitten's ear gabardine," a sample of which is photographed at the upper left. This is a fabric which, to be properly appreciated, must be seen. It has the soft texture of kitten's ear, and yet has an almost invisible diagonal cord to suggest gabardine. Its greatest advantage, perhaps, is that it is a cloth between the satin-finished fabrics and the dull-finished gabardines. This and the dull velours will be used in the smart suits, while for the less expensive suits, broadcloth will be much in evidence.

There is, however, a type of cloth with a satiny finish which is excellent for the more formal suits required by older women. Kitten's ear, which made its début in the Haas collection last year, is again shown in the new shades, as well as "snakeskin," which, as shown at the upper right of the page, is a variation in an uneven weave of kitten's ear.

Something new on the gabardine order is "gabacord," which is shown in the round photograph at the top of the group. This is really a combination of gabardine and whip-cord, but it has the draping quality and lightness of gabardine.

Another very light-weight material, which will be especially suitable for gowns, is "Pekin broadcloth," which comes in dark colors striped with black, such as plum with black, green with black, brown with black, and all through the dull blues, as shown at the right.

## ROUGHER SUITINGS

Chéruit checks are perhaps the most prominent of the rough cloths. This is an excellent rough cloth, soft in weave but rough in effect, which will be used for suits as well as top-coats. A pretty example in black and white is shown in the photograph at the right in the middle of the page.

The "Vicuna cloth" shown in the round photograph at the bottom of the page is one of the best fabrics of the Scotch looms, and is very effective in the small checks, which will replace the daring striped effects of the spring season. The two-toned stripes are not so noticeable this autumn, although the striped effects in velvet and silk, or satin and Georgette crêpe, such as were mentioned above, will be used. These are all in one shade, with the contrast given by the fabrics, not by the color. The Oxford plaids in the Scotch Vicuna cloths will be used for plaited skirts, combined, perhaps, with plain coats. This is the same soft cloth which is used in the best of men's suits, and is frequently so hard to find among the materials shown for women.

A Vicuna plaid which is not over-striking, is an attractive black and gray effect with an indefinite plum colored stripe running through it. This is shown in the round photograph at the bottom of the page. The tartan plaids in blue and green are also being shown in particularly good combinations, and will be used not only for suits but for top-coats.

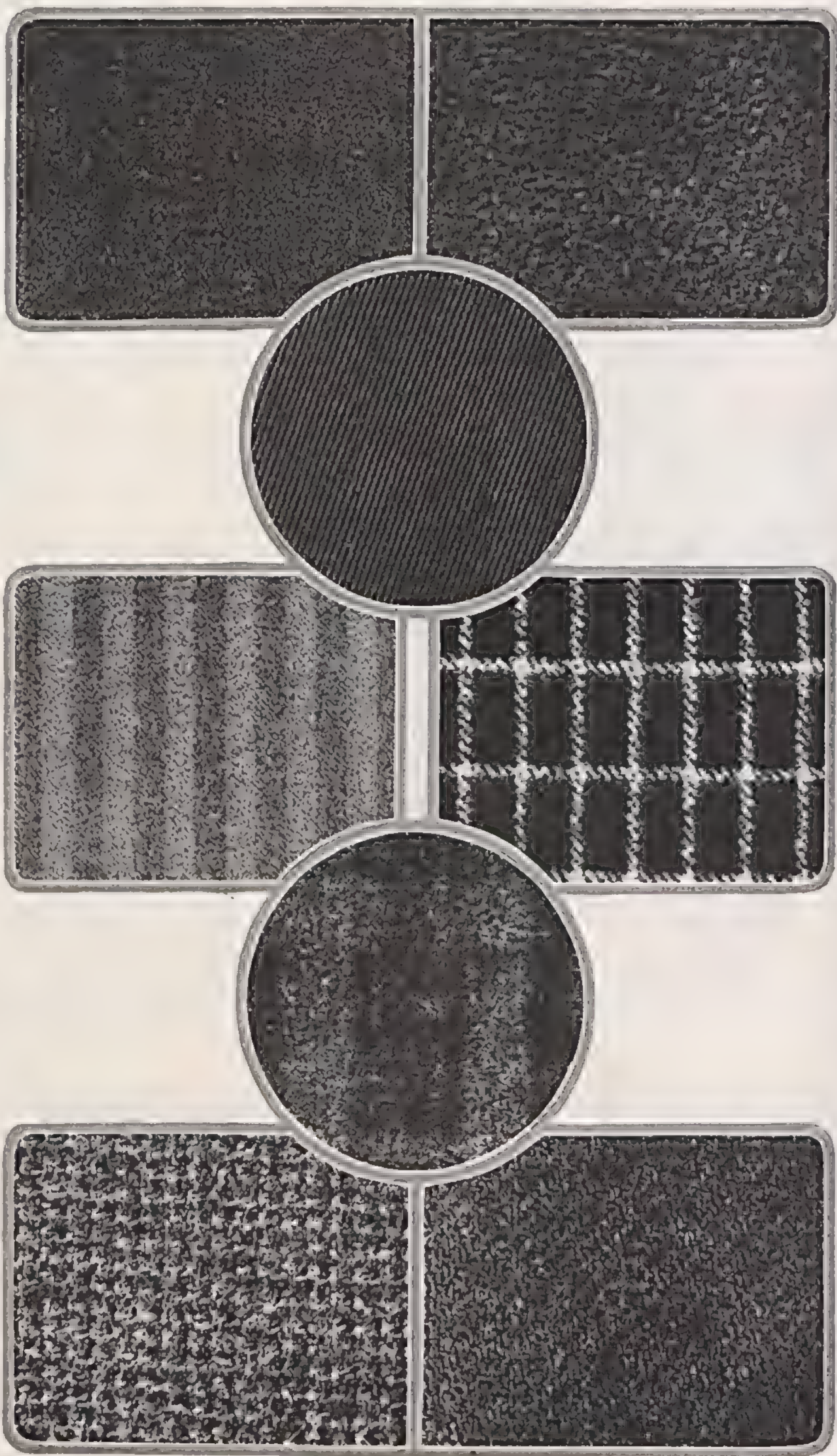
Among the large Haas collection, the rough tweeds and homespuns for the country suit are by no means forgotten.

Excellent color combinations are shown in the Tipperary tweeds; these come in fine checks as well as in plain mixtures. Some are tan, some green, while still others have a dull reddish tone. The latter, although not conspicuous, have a rough country air about them which is quite delightful. A sample of this material is shown at the lower left. The homespun at the lower right comes in a delightful range of colors. There are good blue and green effects, brown with a hint of yellow, and so on, through all the colorings which blend with the foliage.

In the cloths and fabrics that are to

be used for street wear, the somber shades predominate. Purple and plum shades, Bordeaux, brown, green, and gray are prevalent. The feeling in Europe is that plum and Bordeaux shades are likely to gain quite a decided vogue, as well as the dull Oxford grays and the dark suède tones of gray.

For house wear dove gray, orchid and violet shades are charming. There is a new shade in green called lettuce green which bids extensively for favor. The newer silks for the evening, and many for the afternoon, are in changeable colors; the evening shades often have a metal thread running through them.

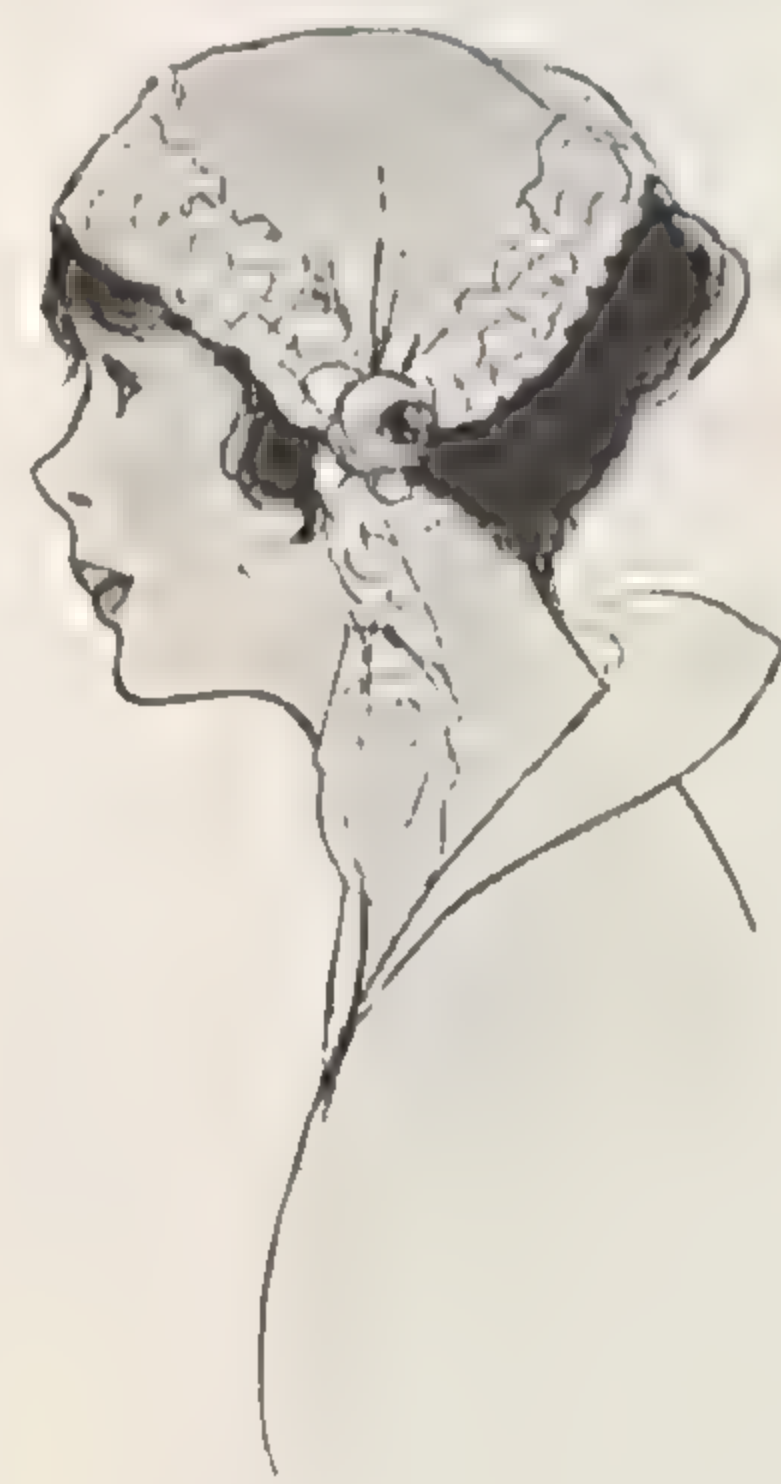


*Reading from the upper left: "kitten's ear gabardine," "snakeskin," "gabacord," "Pekin broadcloth," "Chéruit checks," "Vicuna plaid," "Tipperary tweed," and "Tipperary homespun"*





A PAGE FROM PARIS THAT BEGINS WITH A CUSHION TO RIVAL AN OLD-FASHIONED POSY AND WORKS UP TO A COIFFURE INTO WHICH TO CONVERT THE "CASTLE BOB"



Let the "Castle Bob" look to its laurels while it may, for this newly imported French coiffure will appropriate a goodly proportion of its following, inasmuch as it is most adaptable to hair in the between-stage of "bobbed" and "long"

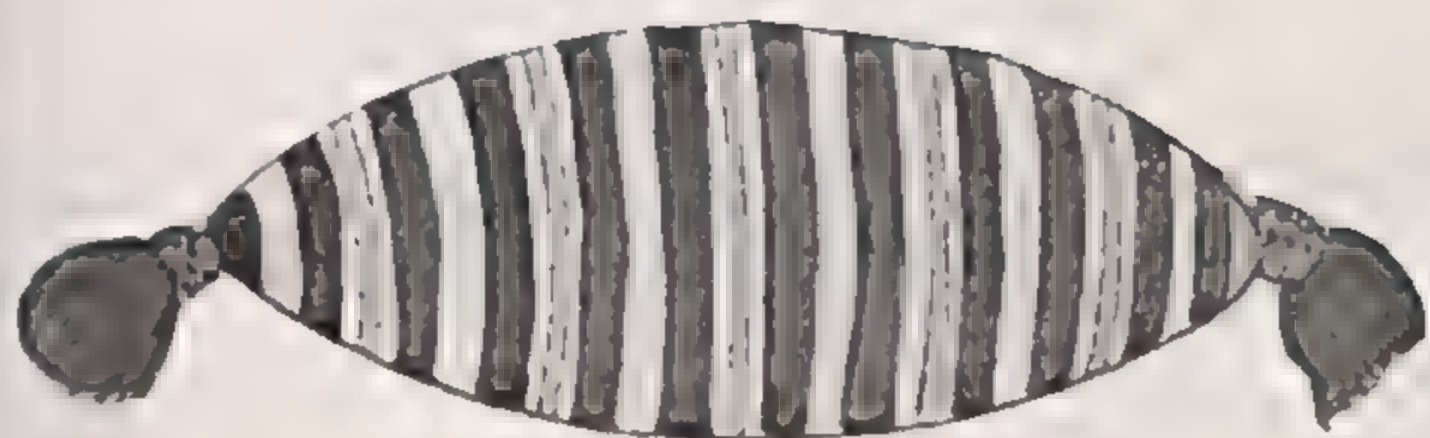


For all the world like grandmother's cap, with ear muffers of lace adangle coquettishly, the merest bit of cream muslin for the make-believe crown, and a rose, a blue rose, to lift it out of all semblance to anything at all real

In the sketch at the right above, Dutch points detract from the too military tendencies of a round little, white little soldier's casque of muslin and lace. In front the lace forms a diamond and otherwheres it goes round and round



Lace frills itself into the pink slippers of the boudoir costume at the left, and does not stop until it finishes the cap with a frill which reminds one of Egyptian head-dresses. The cap is pink chiffon and the gown is too



This cushion, so naively knotted at each end and as naively rounded and striped, is made just to fit beneath the head for the back tired from the morning exercise. The short thick tassels are blue silk and the cushion is of striped red and blue silk. From Trois Quartiers, Paris



A new-fashioned pincushion, which Margaine Lacroix copied after an old-fashioned posy. All of it, except the sprawly flowers, is green taffeta, and they are colored woolens. Paquin makes this same pincushion of red silk with crocheted gay woolen flowers





*With the American woman's penchant for walking in view, this suit was designed, and with this suit in view the checked material of which it is made was patterned and woven. The full crown of the hat is black velvet; white cloth faces the brim*

*A cut and a cloth peculiarly adapted to a spring tailor-made and which its designers expect will be at the zenith of its popularity early next spring rather than this autumn. White cloth crown and binding, and bits of white fox fur contrast with the dark blue straw of the hat*

*Careful detail marks this suit, and the high Byronic collar of the vest fashions a becoming neck for a shopping suit of soft brown, flecked with specks of brilliant color. Blue and brown wings lend greater piquancy to the niggerhead velvet hat*

## AMERICA IN THE MODE AT SAN FRANCISCO

**S**INCE the tailor-made suit and the short skirt originated in America, it is fitting that smart costumes of this type should be designed in New York. The collection of models which Stein and Blaine sent to the San Francisco Exposition is particularly attractive, not only in line and color, but in the materials which were woven especially for these suits by Forstmann and Huffmann.

These models run the gamut of the tailored types, from the severe shopping suit sketched at the upper right, and made of a "sunset" material in soft brown gabardine, to the fascinating Priscilla costume, the middle above on the opposite page, of a lustrous black velours cloth with the collar and cuffs of ermine, in a style reminiscent of 1813.

A youthful informal model is shown

The Mode, Emerging from the Incognito of Between-seasons, Is Exhibited in Eight Models Designed by Stein and Blaine for the Needs of American Women and for the San Francisco Exposition

in the sketch in the middle above. This is made of a blue and white basket cloth.

The walking suit at the left above is of black and white checked material; it is designed to show the best lines of a woman's figure. The sides of the skirt are cut on a different grain of the material and this gives a new smart dip.

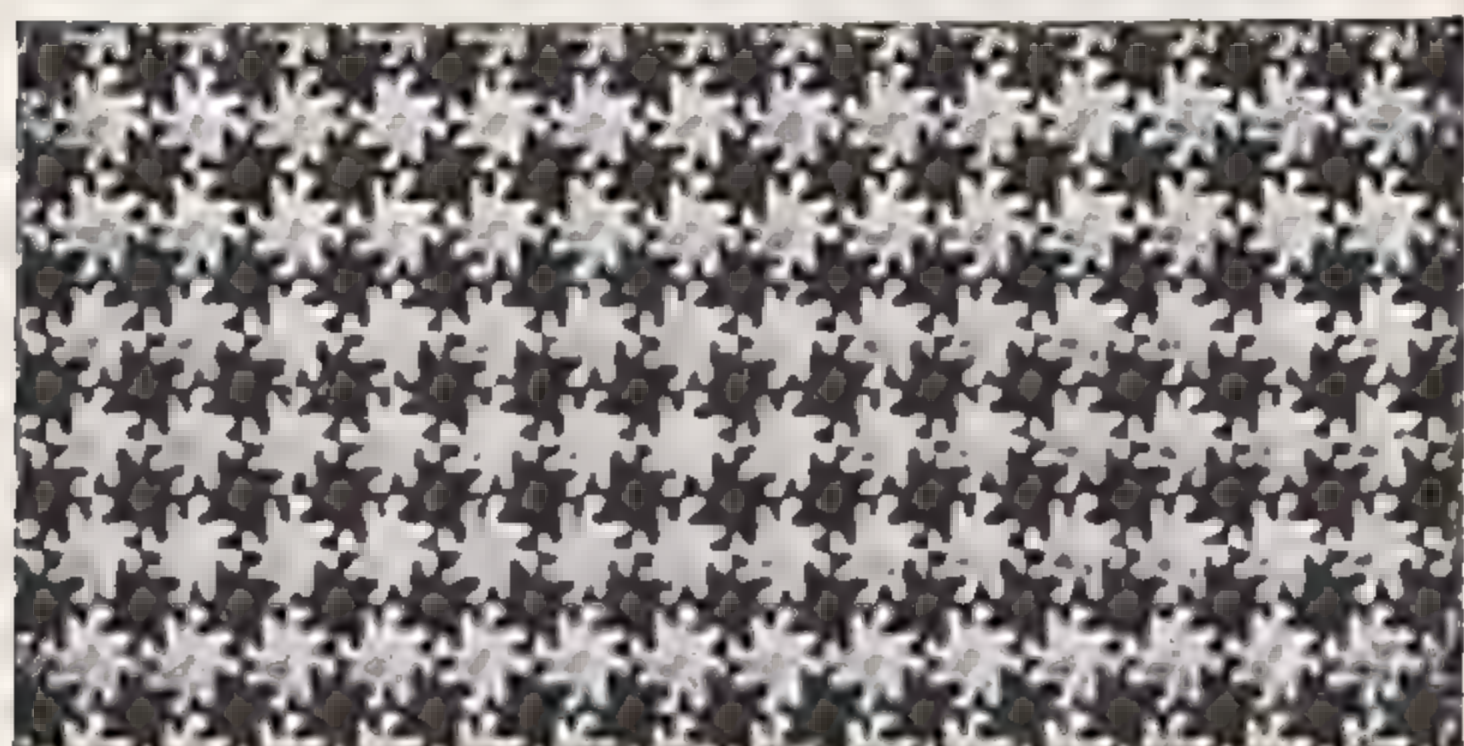
Equal skill is shown in the handling of the more formal suits, not only for the

younger women, but for their mothers as well. The suit of white cloth and seal-skin, at the right below on the opposite page, would be smart for a reception. It gives the effect of a one-piece dress rather than a suit—and a very happy idea it is, as the coat is seldom removed at a reception. The material in this suit was woven for this model especially; it is as soft as velvet but it is more wearable.

The redingote costume shown at the upper right of the opposite page is of taupe "peau de souris" and black radium velvet. Fox fur is being used, as here, with velvet this season.

The model at the upper left on the opposite page has been designed to give long slender lines to the figure that is beginning to lose them. Plum color, new this season, is used in a fine cloth for this suit; a darning stitch design adds grace.

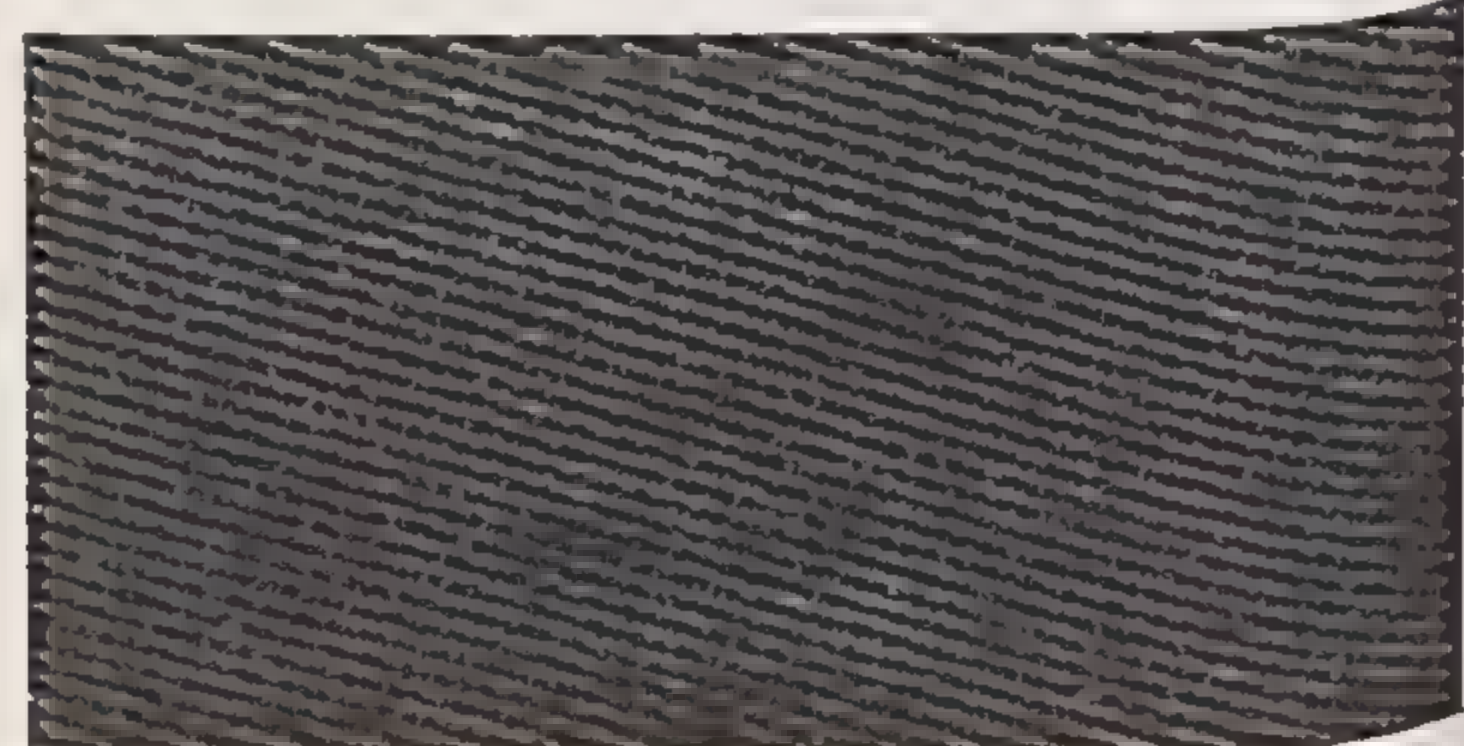
Another suit showing the less tailored lines for an older woman is sketched at the lower left of the opposite page. This would be charming as a luncheon frock with the coat of a flat surfaced material in jade green, and the waistcoat in amber color of the same fabric, embroidered in jade green wool in bold design.



*Black and white in an irregular and novel check. This worsted is used in the walking suit shown at the upper left; it is soft and heavy and extremely pliable*



*The disadvantages of basket weave cloth have been overcome, so that it is now as serviceable as serge. The blue background of the suit in the middle above is spaced off by white lines far apart*



*"Sunset" material in the suit at the upper right, takes its name from the flecks of color on the soft brown background; from gabardine it takes texture and weave*





Piquant yet demure, daring yet subdued—a suit in black and white is all these and more; a reminiscence of a quainter day than ours, with the added spice of modernity. The black velvet bonnet with white ermine trimmings is held down to a modest sobriety by the narrow velvet bride

The suit at the upper left displays an unusual canniness for the needs of the semislender; a darning stitch design points down from the normal waist-line, thus lengthening it, and the line of the coat is unbroken from shoulder to knee-depth. A purple ostrich feather gives height and dignity to the wearer

A black velvet skirt is understudy to the charms of the ever variable, ever seasonable redingote as shown at the upper right; here its newest guise is to add a waistcoat of black velvet that drapes in soft folds below the bust. The redingote is of taupe peau de souris striped in a peplum effect with fine black soutache. The black satin hat is trimmed with taupe ostrich feathers

Though the belt has reached the vanishing point, the waist-line is as definite as ever in the suit at the left. The fulness of the peplum and the skirt is kept to the sides, while wool embroidery comes into its own in a bold design on the waistcoat. Worsted pompons and a light green band top the yellow cashmere hat that is as close-fitting as any hat may be

A strikingly original handling of the autumn mode is shown in the suit at the right; it is built for the youthful slender figure and has as much the effect of a one-piece dress as a suit, a turn-table policy that is very usable. A big picture hat of black velvet is edged with a white cloth band. Hats on these two pages from Mercedes; the suits are from Stein and Blaine





# THE MAIN STAY OF THE NEW SILHOUETTE

The New Corsets Will Draw the Figure In Slightly at the Waist-line and Will Have Higher Tops Than Those of the Past Season

IT is quite a year ago since it was first rumored that corsets would show a somewhat fitted waist-line. A few tentative models with such a tendency were shown then, but not until now has the fitted line with a slightly higher bust really arrived. And so it is with most fashions. A suggestion in a line or color, which is merely tentative, is put out in one season, and upon its subsequent general acceptance rests its failure or ultimate success. Occasionally some radical departure is made which instantly determines a mode. This is more likely to be the case in dresses and millinery than in corsets, lingerie, or even furs.

## THE HAPPY MEDIUM

The new corsets might well be called the happy medium in corset making. They are neither boneless, nor yet are they the iron clad, high-busted models of a decade or so ago. The smart woman of to-day is striving to overcome the ill effects of the bygone, much too loosely corseted style, and is endeavoring to mould her figure into a restricting but pliable corset. The pernicious habit of allowing the figure to acquire its own contour, with practically no support whatever, has been relinquished entirely. There are no more boneless effects in corsets, except for the evening, dancing, and sports; on these occasions luxuriously comfortable corsets will be as indispensable as ever.

The corset for general wear, however, is slightly nipped in above the hips, while the front and back retain the graceful straight lines which are so generally liked. In the more extreme of the new corsets, the bust-line is quite high, but the new models have achieved this in new and excellent ways. In the



*Fashion is dual for the woman who demands a thin corset; the top is thin, as it may be, and the lower portion is substantial, as it must be. Corsets on this page from Irene*

afternoon corset at the lower right, for instance, the top of the corset is designed to act as a bust supporter. This support is reinforced by a succession of corded stitches, and is a wonderful feature for the figure with a heavy bust.

It would, however, be erroneous to say that all corsets are higher in the bust than formerly. We will never return to the days in which all figures were bound down to one and the same general style. No two figures are alike, and consequently the skilled corsétier considers every figure individually and fits to it the garment most suitable in line and general effect. Moreover, not only fashion, but comfort, demands that the corset should vary with the requirements of the day, just as a gown varies.

If a well-fitted corset, which holds the figure in place, is used for general daytime wear, it is then possible to choose a lighter, more comfortable model for the evening, especially if dancing is to be an event of the evening. The same is true in regard to the sports corset. It may be a shorter more flexible affair than that for ordinary use.

In choosing corsets for the autumn the individual figure should first be considered, then care should be taken to see that the model selected has a slightly curved-in waist and a slightly high bust. In fact, the whole matter of correct corseting may be summed up in the choice of the model. A perfect fitting can be accomplished only in conjunction with a real knowledge of the art of the corsétier.

## A BONE OR TWO MORE

Although there is a trifle more boning in the new corsets than in those of last year, the materials are still light; silk batistes and brocaded silks are used for the better corsets as well as "coutille élastique," a supple and durable material which has just been sent from Paris. Another very practical novelty is a corset made of a combination of batiste and broché material; the batiste is used above



*Pliable enough to admit of "playing up" to the highest tennis ball, or down to a golf ball is the athletic corset*

the waist-line, as shown in the corset in the middle of the page, and the broché material below it. This will prove a very excellent arrangement to those who prefer the thin corset, as the heavier material at the bottom will withstand the greater strain around the hips and the thin top will be very soft. This afternoon corset shows the combination of a silk flowered batiste and a brocaded silk.

The sketch at the lower left is of a most attractive corset for evening wear. It is made of silk tricot combined with a moire ribbon top, which gives a slight support to the bust. Although the wearer has perfect freedom, this corset is so well made that it may be worn without allowing a moulded figure to relax.

## THE SPORTS MODEL

A model designed especially for the sports which require entire freedom of movement is sketched at the upper right.

The upper part of the model, which extends partly over the hips, is made of an elastic webbing which is attached to a tricot lower section. This forms a particularly flexible and comfortable corset for any kind of action—be it a game or dancing.

The model at the lower right is designed for a figure inclined to heaviness, and although it has quite a high bust-line, it escapes the extreme. There are two new features in this; the bust supporter, attached to the corset, is new, and the garter arrangement, pulling from a point near the end of the front steel, is new.



*For a figure inclined a bit to heaviness, a model with a bust supporter*



*High enough to serve as a bust supporter is the top of an evening corset, which grants nothing to waistlessness, yet relinquishes nothing of insouciance*





Crinkled around the edge and with a top flaring like a pie-crust is this turban of dark blue velvet with a one-beige, one-blue feather ornamentation at the front. The name in it is Lewis



"1830" by Lewis, started out to be a witch's hat—and it is; but the crown forsook its end and hid behind grosgrain bands and silver buckles, and so dared genuine witchery in plumes of gray and wild strawberry



A gray velvet turban has a flaring corded brim to give light and shade to the velvet. From the crown rise two velvet wings with all the grace that Evelyn Varon can utilize to the best advantage of hats



The black velvet brim, though wide, narrows in front in a manner new. The crown is of blue and black silk tissue, iridescent; the black plume is shot with the iridescent blue. Odette conceived it



"Louis Quatorze," Lewis, and as romantically fetching as a hat may be without some one under it. The velvet is a soft dove gray, the plume is gray, the pine-cone is touched with gold

Of Bordeaux velvet is the Lewis toque at the right, but the velvet is as retired from view as is madame's right eye beneath Bordeaux winged plumage touched with high lights of green in the cause of variety



The peculiar witchery of bows is something that no modiste can afford to overlook, nor did Evelyn Varon overlook it in the crisp cocked turban of fuchsia red panne velvet in the middle above

IT WAS LARGE, IT WAS SMALL,  
THE TILT WAS FEMININE; AND  
THE NAME IN IT WAS FRENCH

IT WAS AN AUTUMN QUESTION OF  
HATS, AND IT WAS ANSWERED  
BY LEWIS, VARON, AND ODETTE



# S E E N i n t h e S H O P S

Suits and Blouses and One-piece Frocks—One Needs Them All; But though Many Be Shown Few Are Chosen, so Those Must Be the Best

SEPTEMBER heralds the autumn suit and its decidedly new lines. Indeed, these lines, though developed in several distinct fashions, all differ noticeably from the lines of the models of last season. There is no question but what we shall have in many of the suits for autumn and winter a semifitted curve which extends from the underarm seam to the hips. Often this curve accentuates a lowered waist-line which is sometimes defined by a pocket or a belt but is as often unmarked by any trimming. There was never a time when women were more attractively clothed than when they wore double-breasted, semifitted coats of the type illustrated at the upper right, and fashion is glad to welcome them back.

Simple, severely tailored suits on such very good lines as the suit at the upper right are always a success. This model, while an inexpensive suit, bears none of the earmarks of one. It is of a whip-cord in a dark brown, almost a snuff color, and fastens with brown bone buttons.

With this is worn one of the most successful of the new autumn models of hats, a rolling sailor designed by Reboux and made of black velvet trimmed with black grosgrain ribbon put on over white grosgrain ribbon.

## WHAT WE HEAR OF SEMIFITTED COATS

Both of the suits illustrated at the bottom of the page are smart developments of the semifitted coat. The suit at the extreme lower right is of warm brown cheviot combined with a plaid cheviot with attractive green and mustard in the plaid. The suit fastens with brown bone buttons with a green edge, and at the back of the coat, to accentuate the waist-line, are embroidered arrows in brown and green.

The hat worn with this suit is a tricorn of blue velvet banded with the fashionable new bead trimming. Very fine iridescent beads are embroidered to the velvet in rows; a cock pompon in deep rich colorings gives the tiny hat height.

The suit illustrated at the lower left is one of the flaring coat models which are most attractive when made, as this one is, of an excellent quality of English cheviot. There will undoubtedly be a great many of these cheviots made into the suits of the coming season, for many well-dressed women have a great preference for cheviot in suits of this semi-tailored type. The model of this suit was in soldier blue. The same color of blue faced the turnover collar piped in turn with black velvet at the edge, and this idea was repeated in the cuffs.

The tiny little hat worn with it is a very quaint tam-o'-shanter model in dark blue satin with a brim of blue velvet and trimming of a single white bead rose.

## AUTUMN AND ITS ONE-PIECE FROCK

One of the smartest one-piece dresses for the early autumn that has so far been shown is the Bernard model illustrated in the middle of the page. The frock is of blue gabardine piped with white cloth, and it is trimmed with blue buttons rimmed in white. Buttons fasten it at



The between-season frock and the one-piece frock of serge and taffeta like that at the left go hand in hand; \$15. Blue silk fish-net makes a novel covering for the silk of a dark blue silk sailor faced with dark blue velvet; \$17.50

No woman but is glad to herald the return of the severely tailored suit. This at the right is of dark brown whip-cord, which in line and cut is exceptional; \$25. The velvet and grosgrain hat is a copy from Caroline Reboux; price, \$15



The princess style for the one-piece dress is ever welcome, but most welcome when adapted, as in the blue gabardine and white cloth Bernard model above, by a half-belt to break its severe lines; \$35

English cheviot is on the accepted list of smart autumn materials, and it adapts itself well to the semi-tailored style of the suit at the left; \$50. The tiny blue satin and velvet hat has a white bead rose; \$13.50



A warm brown cheviot and a plaid cheviot in green and mustard shades, a smart cut, and a suit can not help but be in the mode; \$55. The velvet tricorn has succumbed to bead trimming in bands; \$15







Georgette crêpe will tub and tub again and still keep its beauty. This blouse is hand feather-stitched with floss hemstitched; \$5



A shirt in plain or satin-striped silk is not new, but that the collar, when low, gives no hint that it can be worn high, is new; \$5



A hand-embroidered net blouse wisely has a net underblouse; \$5. The wine colored hackle feather hat is mostly velvet bow; \$20



Hemstitched plaitings edge front and cuffs and deep collar of this Georgette crêpe blouse and give it the charm of simplicity without severity; \$5

each side of the front of the bodice and on the left side continue up and fasten the high collar, which is lined with white. The skirt is a full circular model; the fulness is confined, like the fulness of the bodice, under a plain half-belt. This dress gives the new princess effect about which so much is heard, without developing it in the extreme and unbecoming fashion in which it made its last appearance some years ago.

A very simple little dress for early autumn wear is illustrated at the upper left on the preceding page. It is of serge and taffeta in dark blue, and has a white taffeta collar and white facings inside the cuffs; the dark blue buttons of serge are rimmed in white. The bodice is cut in half-surplice fashion. The bottom of the skirt is cut in points and below the overskirt is a skirt of the taffeta. A dress of this character makes an excellent purchase for the early autumn to "tide over" the between-season before one's mind is actually made up in regard to the winter wardrobe.

With this frock is worn a wide sailor-hat made of dark blue silk covered with blue silk fish-net and trimmed with blue and red ribbon twined together. The hat is faced with dark blue velvet.

#### GEORGETTE CRÊPE AND SILK AND NET

The blouses for autumn wear, while they show no very startlingly new features, are nevertheless so very pretty in material and composition that they should prove enormously successful and most becoming. Illustrated at the upper left is a Georgette crêpe waist which comes in either flesh color or white. It is finely hemstitched and trimmed with feather-stitching done by hand in white silk floss. This hand-work gives the blouse the appearance of being a much more expensive model than is its price.

At the same shop is shown the simple Georgette crêpe model at the upper right. Its deep wide collar is trimmed, as is the front, with soft hemstitched plaitings of the Georgette crêpe, and the same plaiting finishes the cuffs. The waist has a yoke both front and back marked with hemstitching. It comes in flesh color or white.

An excellent washable tailored shirt is the second from the upper left. This blouse is made in plain and colored-striped crêpe de Chine. The stripes are of a diagonal weave of satin and are woven through the material; they are slightly



Georgette crêpe for the elaborate waist is hardly surpassed. The one at the left is hand-embroidered and becomingly collared in back; \$12.75. The blouse at the right is satin-striped in excellent combinations of colors; \$11.75

wider than they appear in the sketch, and give the waist its unusual style. The collar to the blouse is quite new; like many others of the season it can be worn either high or low, but this collar is new in the way it is made high or low. A tiny little oval tab such as has been used heretofore to fasten up the high collar of a coat in front, fastens across the neck opening with two little pearl buttons and holds the collar in place when it is high; but this tab can be unbuttoned and entirely taken off, so that when the collar is low there is no suggestion that it can be worn high.

Sheer and pretty is a hand-embroidered white net blouse second from the upper right. The hand-embroidery is done on both the front and the back of the blouse, while pin tucks just below the shoulders confine the fulness. The collar is edged with a very fine Valenciennes lace. An underbodice of net edged with a lace that somewhat resembles baby Irish accompanies the waist.

#### A HACKLE FEATHER HAT, AND BLOUSES

Worn with this blouse is a particularly smart hat. It is a turban of wine colored hackle feathers, and is trimmed at the side back with a very large rosette of wine colored velvet.

The two waists illustrated in the middle of the page are slightly more elaborate than the blouses just described. The one at the right is of a satin-striped Georgette crêpe and comes in excellent combinations such as biscuit and black; it comes also in black and white. In each case the underblouse is made of a plain Georgette crêpe to match the lighter tone of the striped material which forms the over-section. The waist at the left in the middle of the page is also of Georgette crêpe and is beautifully hand-embroidered. A deep plaited collar gives an extremely becoming line to the back. Unusual oval pearl buttons fasten it.

Three pretty new bags are illustrated at the bottom of the page. They are of fancy silk; two of them are of moire, and the one at the right is of faille and satin combined. They are of attractive new shapes and are prettily lined and finished.

Note.—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.



Three new black silk bags—for as long as there is black silk it will be made into bags. These are the new shape, the new linings, the same excellent finish. From left to right: moire, \$5.50; moire, \$9.75; faille and satin, \$5.75



## YVETTE GUILBERT, TROUVÈRE OF FRANCE

Photograph by Gainsborough Studios



ONE often hears it said in France that the chanson is dead, but though many centuries have passed since the troubadours of long-ago France sang their hearts' desires in melodious verse, there are still in France a few great artists who keep up the old tradition. They work on the same lines, for their hearts and intellects are inspired by the old French sentiment that inspired the trouvères, and they bring to their task all the loving care of a lapidary chiseling a precious stone.

## MME. GUILBERT'S DÉBUT

Perhaps the greatest of these artists is Mme. Yvette Guilbert. Although she reveals herself in the choice of her songs and in the way in which she sings them, yet one can not form a true idea of Yvette Guilbert without having seen her in her own home and having spoken with her. She is as unaffected as she is clever and witty; and every one who meets her is struck with her wonderful personality.

Some twenty or twenty-five years ago, when she made her début, Yvette Guilbert took Paris by storm. She was then a young girl of seventeen or eighteen, tall and slim, with a fresh, original, and spirituelle face. She was most eager to succeed in her work, for, she now confesses, at that time she had but one aim in life, to earn money in order to support her mother and herself.

## IN THE BEGINNING

In the beginning, Mme. Guilbert sang exclusively in music-halls, and her fame soon spread over Paris, France, and the world. She was the favorite of one New York season, but her visits to the United States have been rare. However, after an absence of seven years she is now planning to return to America. Her true vocation was to be a *diseuse*, and she is an incomparable one. Her popularity became such that Séverine, well-known Parisian journalist and writer, often said to her that she was the woman most beloved of women.

People who have not seen this artist for the last few years would scarcely recognize her. It is the same Yvette Guilbert, and yet, it is as if it were another. She has completely changed her type, and devotes herself now to old mystic French songs and ballads of past centuries. Her art has become classic,

(Continued on page 110)

*In her dining-room, as elsewhere in her spaciouly built "hôtel," Mme. Yvette Guilbert has surrounded herself with things of the past from which she may draw inspiration to sing her chansons and ballads of old France*

*Mme. Yvette Guilbert is planning to return to America, to sing the lilting chansons handed down by the troubadours of the time of Louis XIII, the pastorals of the time of Molière, and soldier songs of Napoleon*

*The charm of Mlle. Guilbert's "hôtel," of which the drawing-room is shown in the photograph below, made the fortune of the architect; he subsequently received orders for eight hundred thousand francs' worth of plans*







Enthusiastic supporters of the causes of charity and midsummer fêtes were Mrs. Craig Biddle and Mr. Maurice Roche who returned from San Francisco just in time for the fête for St. Mary's Orphanage and for the Passing Fashions' Show



"Wisteria blossoms, who will buy?" cried the tiny Chinese vender at the Chinese lawn fête at Newport, and Miss Adelaide Cannon and Mr. John Rutherford bought, unable to resist the charms of winsomeness in the cause of charity



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Mrs. Alexander Pratt was among those interested in good horses at the Islip Horse Show; with her is Mr. Horace Havemeyer who won four blue ribbons with "Victoria Cross," "Pearl Perdeau," "Pioneer," and "Pennsylvania, Pioneer, and Peter's Flippant"



Copyright by the International News Service



Mrs. William Grosvenor's lawn at "Roslyn," Beacon Hill, Newport, was the setting for a Chinese benefit fête for St. Mary's Orphanage of Providence. Mrs. Charles de Looney Oelrichs and Mrs. Burke Roche sold canaries at prices that helped make the affair net thousands



Four photographs copyrighted by Underwood & Underwood

The Islip Polo Club held its third annual Horse Show at Oakwood Park, Bayshore, Long Island. In point of quality and number of entries it eclipsed the former exhibitions of the club, say the horse lovers, of whom Mrs. George B. Wagstaff is one

FOR THE SAKE OF CHARITY AND ORIENTAL SPLENDORS  
WE HAD A CHINESE FÊTE AT NEWPORT, AND FOR  
SPORT'S SAKE WE HAD THE ISLIP HORSE SHOW

Each and every booth and table at the Chinese fête had some Chinese design as its motif; among the special features was a fish pond for children. Indeed it was well patronized with Miss Anita Grosvenor in attendance in gorgeous national costume





Elsie Janis on the point of taking a row on the Thames. She won the hearts of the British public. She will appear in New York this autumn in "The Missing Link," a musical comedy



Mrs. George M. Cohan, at Atlantic City. Before her marriage Mrs. Cohan was known as "Agnes Merrill," when she was a member of Mr. Cohan's company



Photograph from Ira L. Hill  
Miss Florence Walton is with Maurice in "Hands Up," a new musical review which has appeared on Broadway after trial performances that drew from the management the verdict, "Thumbs Down!"



Photograph from Matzene  
Miss Christine Norman is to appear with Miss Emily Melville, in Oliver Morosco's production of "The Unchastened Woman," a new play by Louis Anspacher



Photograph from Victor Georg  
Elsie Ferguson, who did all kinds of things to all kinds of hearts last winter with "Outcast," will return to New York in a new play later in the season, after making an extensive tour with "Outcast"



Photograph from McClure Studio  
Olga Petrova, who made her New York debut in "Panthea," will appear this winter in "Salvation," a feminist play written for herself by herself



"I send you a little picture of myself and 'Tikuti,' my Pekingese, on the Thames; the doggie was handed to me in a basket of flowers," writes Genée to a friend in America. "I have given many performances for charity, and in one Ellen Terry played the part of a queen; with this performance Miss Terry's daughter, Miss Craig, helped considerably. I am glad to be of use in these serious times; I really do not feel like wishing to be away from London when I can stay and do good in my small way." Genée gave the entire proceeds of her American tour last winter to war relief work



## VEST-POCKET DRAMAS

AT A VEST-POCKET

THEATRE—TWO STARS

CHOOSE NEW PATHS

Among those who come to "a lonely place" in the partly then and partly nowadays of "The Trimplet," given at the Portmanteau Theatre, were the Lady Bobolara (Harrie Fumade), and the Marquess of Strenathco (Joseph Graham), seeking to learn "how to be happy ever afterwards"



Geraldine Farrar and "Carmen" became so blended last season that it is little wonder they are still together in the "movie" field. She is here rehearsing at Hollywood, California, with Cecil B. DeMille, who, as director-general of the Lasky Feature Play Company, assists her

ALMOST everything one can think of has been invented except, until recently, a theatre which can be picked up and set down where one pleases—in a ballroom, in a club-house, on a lawn. Mr. Stuart Walker, former reader of plays and stage-manager for David Belasco, achieved this novel feat; he built the Portmanteau Theatre, and dedicated it to imagination, youth, and the spirit of play.

The dress rehearsals held in this remarkable little structure, reposing for the time being in "Christodora House," one of the many neighborhood clubs of New York, were attended by a really notable audience—time of the year and state of the thermometer considered,—and the little vest-pocket editions of the



Photograph by White

Patricia Collinge and "Pollyanna" will be as inseparable after August, when the play will open in Chicago, as Patricia Collinge and "The Show Shop" were last spring. The play for this star is a dramatization by Mrs. Catherine C. Cushing of Eleanor H. Porter's novel

drama which were presented proved quite well worth going to see even in summer.

The first and the last of the three little plays were by Mr. Walker. The first, "The Trimplet," was a dream play about four people who came to "a lonely place" to find out "how to be happy ever afterwards." The stage-setting was especially happy, and the lighting—the current in the ordinary home is sufficient to supply it—was distinctly an achievement. "Six Who Pass while the Lentils Boil" was a sure-enough child's play.

The Portmanteau Theatre and its players will be available for performances all season. It is carried in ten boxes and can be set up in any large room in two hours and a half.



Two lower photographs and one in the middle by White

A trifle light as air was the little interlude between two curtains called "A Fan and Two Candlesticks," written by Mary Mac-Millan, for the Portmanteau Players, and acted with consummate grace and savoir-faire by Oscar Graik (pictured at the left), Jeannette Becker, and William Farrell

As of course he should have, The Mime, William Farrell, bound with the spell of his graceful artifice not only The Boy, James W. Morrison, but all who witnessed that perfectly orthodox, and so wholly delightful, child play, "Six Who Pass while the Lentils Boil," given at the Portmanteau Theatre



# CONSISTENCY IN BATHROOM DECORATION

In the Modern Bathroom, Towels, Mat, and Robe Match, and the Color Scheme Is Adopted Even by the Bottles

FROM time to time there appear in newspapers and magazines long columns of statistics giving us the number of hours in the year we spend eating, sleeping, dressing, and amusing ourselves. "Dressing" includes, of course, the time consumed in bathing, and bathing is a very large proportion of this time. Yet in the decoration of the bathroom and its furnishings that fact seems to have been almost overlooked. Lavishly has every detail of the boudoir been perfected to the highest point of luxury and comfort, and designed to please the eye as well as to meet the daily needs. Yet the bath just off the boudoir has received comparatively little attention, either to make it conform to some scheme of decoration or to make its accessories delightful in any way.

## CLEANLY, DAINTY, ARTISTIC

Of course, the principal and most important requisite of a bathroom is that it shall be clean, that everything in it, walls and floor alike, can be washed every day if necessary. A tiled or marble floor is of course the best; and a facing of tile or marble two-thirds of the way to the ceiling gives the most satisfactory wall finish with, above that, a wall-paper made impervious to steam or dampness by a coat or two of varnish. If any hangings are used at the windows they should be as light as possible to admit the air, yet with body enough to stand innumerable washings; cotton hangings are in excellent taste.

It is not necessary nowadays to fit out the bathroom in merely plain crash towels. The bathroom may have a decorative scheme that can be carried out to the smallest detail. A blue and white tiled floor, for instance, a white tiled wall with a paper above it of old-fashioned roses tied with knots of blue ribbon, and towels, bath-mat, and wash-cloths all to match in crash strewn with pink rosebuds and green leaves on a white ground, as shown in the photographs at the upper right, would make the cleanest and daintiest of decorative schemes. All bottles and toilet articles can also match, with roses and ribbons painted on glass to suit any scheme.

The painted glass on this page shows several possibilities of decoration, or any individual decoration can be ordered. The  
(Continued on page 98)



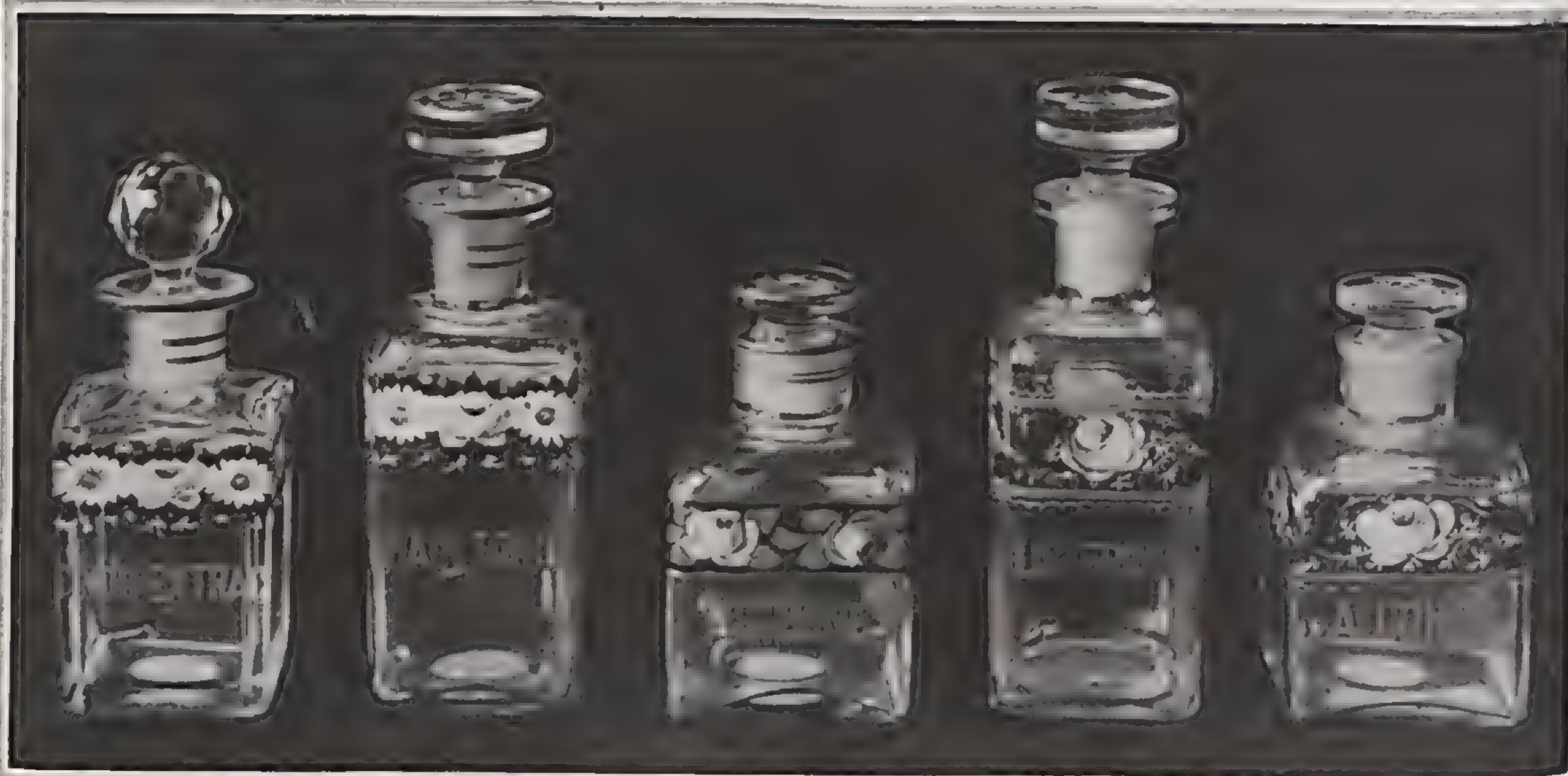
Scattered with rosebuds how you will, towels and bath-mat alike, and with the mat banded to match in pink or mauve or blue. Slippers, cape, and towels on this page from M. Doctor Fils



The hooded crash bath-cape and its slippers are comfortable necessities, and should have their place in the bathroom. This is also striped in blue and white



Bright yellow and pink roses ribboned in blue, as above, or shaded pink roses and scattered buds, as below, and monograms to match evidence that the bath-towel can be dainty



Painted to suit any taste, stoppered flatly or with cut glass, these decorated bottles will add color and charm to the bathroom; besides, they are useful. This and set below from Rich & Fisher

The fashion for peasant painted glass has a natural reason in its charm, as can be believed with such dainty glassware as that shown at the lower right in view. From the Lenggenghagen Art Shop



Reed slippers are lined with rosebud crash to match the cape above and like the cape they leave nothing to be desired of comfort



A wash-stand set may be procured in glass painted in any color and in any of the designs on the bottles in the middle of the page above





## VOGUE PATTERN SERVICE

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, with the exception of Nos. 3096/17-3097/17 and Nos. 3094/17-3095/17 which are cut in sizes 16 to 18 years and 34 to 36 inches bust measure, are priced at 50 cents each for waist or skirt, \$1 for the full costume. Full description, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., New York City. Vogue patterns may be bought at 149 Tremont St., Boston, Mass., Room 304 Empire Building, 13th & Walnut Streets, Philadelphia, Pa., Ye Gift and Favour Shop, 162 Post St., San Francisco, Cal., The Flower House Studio, Charles & Hamilton Streets, Baltimore, Md., and Rolls House, Brems Bldg., London, E. C., England



Nos. 2912/17-2913/17  
Though the coat be full the skirt hangs straight even when it is three and three quarters yards wide



Nos. 3128/17-3129/17  
Frankly flaunting the new curve of the underarm seam this suit is semi-fitted, following the mode



Nos. 3136/17-3137/17  
The well-cut Norfolk model is indispensable for country wear and is at its best in tweed or homespun



Nos. 3094/17-3095/17  
The young girl's suit is cut in sizes 16 and 18 years and in 34 and 36 inches bust measure also



Nos. 3134/17-3135/17  
By a new collar line and a new way of applying the peplum, a coat proclaims itself of the mode



Nos. 2858/17-2859/17  
A simple well-cut coat, on excellent lines, with shoulder and underarm seams and the back cut circular

THE use of Vogue patterns assures to the costume a modishness which lasts until the material of which the costume is made has given full service. This season velvets are noticeably favored, the soft panne velvet which drapes so beautifully, and the cotton velvet in shades that are exquisitely modulated. Dull prune, blue, myrtle green, fog gray, Bordeaux, and

Nattier blue are among the colors that will be seen most frequently, while for trimming, the Italian flag green and Garibaldi red will be much in evidence. Some new embroidered and bordered serges are designed in Greek key or Wall of Troy patterns. New combinations in checks, violet with tobacco brown, green with soldier blue, gold with prune, and periwinkle blue with green, are favored.



Nos. 3126/17-3127/17  
An unbroken line from the shoulder to the edge of the coat in front and back marks this a new model



Nos. 2914/17-2915/17  
The coat with the set-on peplum properly full is as much favored as is the hip-yoke for the skirt



Nos. 2803/17-2804/17  
The choker collar cut in one with the coat gives a smart new top line distinctive of the season



Nos. 3096/17-3097/17  
For the slender, a checked suit cut in sizes 16 and 18 years, and 34 and 36 inches bust measure



Nos. 3130/17-3131/17  
A coat is given a modish flare by godet inserts at the side seams; inverted plaits give the skirt fulness



Nos. 3132/17-3133/17  
A periwinkle blue and slate gray checked suit is trimmed with beaver fur on collar and cuffs



# AUTUMN FINDS A NEW NECESSITY TO FROCK THE WINTER PAGEANT

The patterns on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are 50 cents each for waist or skirt, or \$1 for the complete costume; except No. 3118/17, which is \$1. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; Room 304, Empire Bldg., Thirteenth and Walnut Streets, Philadelphia, Pa.; and Rolls House, Breems Bldg., London, E. C., England



Nos. 2945/17-2946/17  
Surplice frocks of satin with chiffon sleeves attached to the lining are worn for the street now without a coat, and later with a coat



Nos. 3124/17-3125/17  
Of black satin bound with inch-wide black braid, buttons of black enamel and smoked pearl, sheer sleeves



Nos. 3120/17-3121/17  
A heavy corded edge is effective on a black satin frock; the separate chemisette is of white Georgette crêpe



No. 3118/17  
A two-piece frock of mouse gray satin has the collar, cuffs, and sash-ends trimmed with gray angora, a material of the new season

**C**LOTHES cut with the correct line possess that smartness that no accessory or trimming can accomplish. In other words, the art of dressing well lies in having clothes that are cut well. This need not mean great expense, for Vogue patterns assure the properly proportioned lines that mean smart clothes. Vogue patterns are

cut identically after the model selected. No tiny detail is eliminated to make the pattern less expensive to manufacture, for the reputation Vogue patterns have earned—that of being the best patterns and in a class by themselves—is of greater value to Vogue than large profit. They are hand-cut, each piece is stamped in English by hand, and each seam is perforated by hand.



Nos. 2776/17-2777/17  
Over moire-striped satin, plum color, the overdress may be of plain satin



Nos. 3027/17-3028/17  
A three-piece afternoon gown includes an overblouse in its pattern



No. 3070/17-3071/17  
This sleeveless coatee and the underbodice are in one pattern for 50 cents



Nos. 3122/17-3123/17  
Satin and chiffon or satin and serge are combinations suitable here



Nos. 2959/17-2960/17  
Wool or beaded motifs enliven a simple serge frock worn over a guimpe



Nos. 2819/17-2820/17  
With the coatee of velvet, the skirt may be of satin or of soft-hanging crêpe





Nos. 2999/17-3000/17  
The bodice and girdle are cut in one piece, which makes this a simple model for the amateur to manage

Nos. 2854/17-2855/17  
The girdle and front panel of the bodice are cut in one piece, and the side-full skirt is cut in two pieces

Nos. 2856/17-2857/17  
The youthful looking frock of serge is cut in sizes 14, 16, and 18 years, and 34 and 36 inches bust measure

Nos. 2981/17-2982/17  
Petunia and sand checked serge worn with a vest of ecru tub satin makes the smartest of serviceable frocks

No. 2973/17  
Crisp taffeta smocked at the waist-line and at the neck after this fashion makes a charming house dress

No. 3103/17  
The front of the waist and skirt are in one piece; the back of the waist and skirt are cut separately

Nos. 3004/17-3005/17  
A serge frock with black satin sleeves and white satin collar and cuffs is excellent for a first frock of autumn

### FIRST AUTUMN DRESSES CUT IN

### ONE-PIECE MODELS, AND A SUIT

### OR TWO FOR FIRST WINTER WEATHER

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the complete costume, except Nos. 3001/17, 2973/17, and 3103/17, which are one-piece costumes priced at \$1 each. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md., Room 304, Empire Bldg., 13th and Walnut Streets, Philadelphia, Pa.; and Rolls House, Breems Bldg., London, E. C., England



Nos. 2656/17-2657/17  
A graceful rendering of the long semi-fitted redingote, which has returned to favor this season



Nos. 2871/17-2872/17  
For the afternoon tea hour, a snug bodice of velvet, fur trimmed, and a full skirt of satin is effective



Nos. 2943/17-2944/17  
Here the front of the waist and the girdle are cut in one piece which makes for simplicity and smartness



Nos. 3104/17-3105/17  
A frock worn with a guimpe is cut in sizes 16 and 18 years, and 34 and 36 inches bust measure



No. 3001/17  
The one-piece frock which is so practical for street wear is the frock of the moment for early autumn



## FIFTEEN DIFFERENT WAYS

## TO MAKE A MODISH BLOUSE



No. 2882/17  
A pretty striped silk blouse has the collar, deep frills, and circular cuffs of plain material



No. 2920/17  
The feature of this blouse is the back of the collar, which is cut in one with the back of the blouse



No. 2919/17  
With a separate coatee, which may be of striped silk, comes the pattern of the underblouse



No. 3144/17  
A very simple trimming for a plain colored blouse of tub satin is inserted sections of striped silk



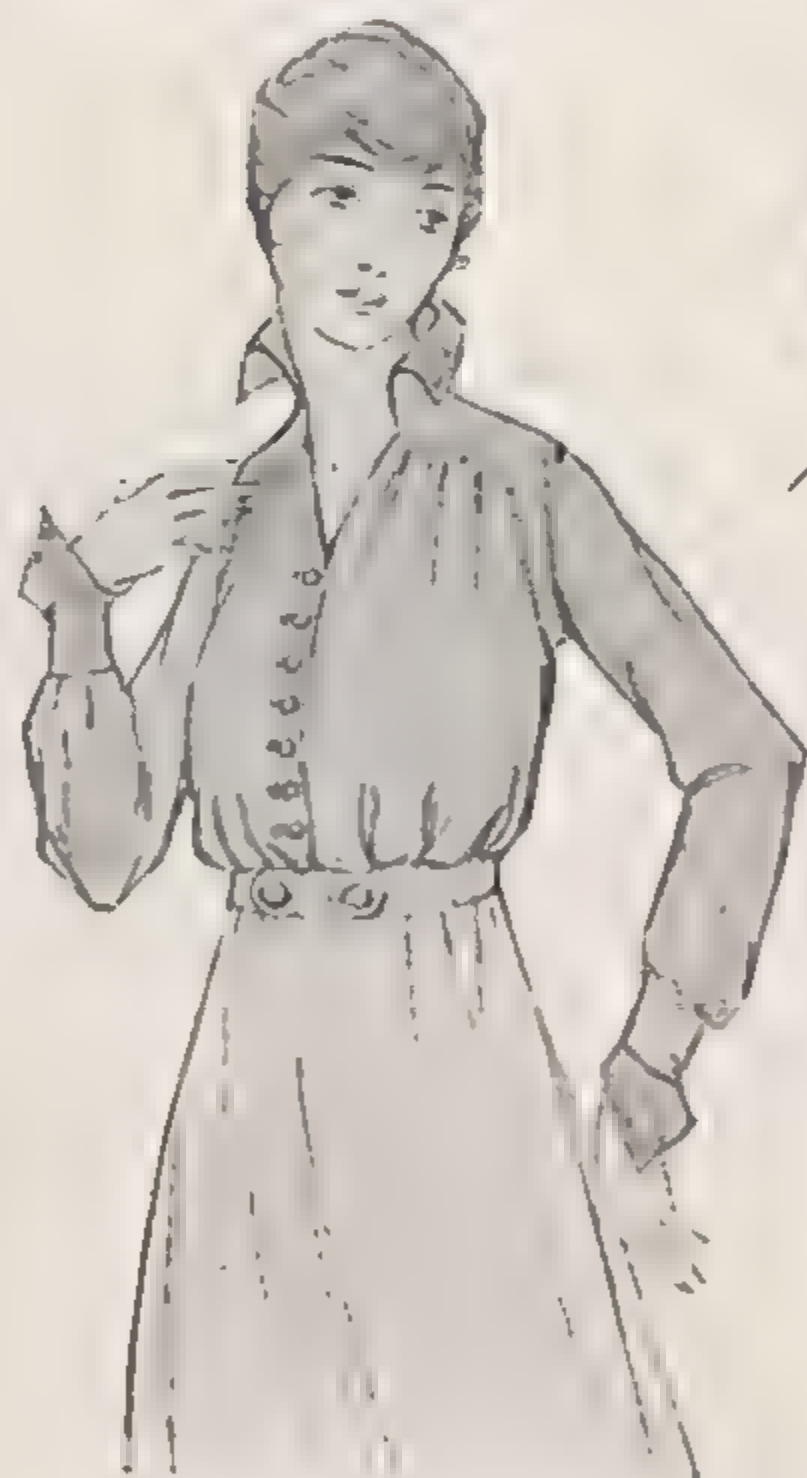
No. 2918/17  
The separate coat of velvet trimmed with deep bell cuffs and collar of fur is a desirable acquisition



No. 2937/17  
A separate blouse, but one that gives a costume effect when worn with a skirt of harmonizing material



No. 2768/17  
A graceful shoulder-line is made by cutting the sleeves, and the back and front yokes in one piece



No. 3141/17  
Graceful and soft, and especially so if it is made of Georgette crêpe, is this frilly autumn blouse



No. 2821/17  
Tucked Georgette crêpe may be bought by the yard to make the attractive vest of this well-cut blouse model

No. 3142/17  
Impossible as it may seem, an entirely new and interesting shoulder-line has been achieved in this simple model



No. 3143/17  
A tiny plaited yoke and a novel closed collar recommend this simple but striking blouse



No. 3068/17  
A tub satin blouse has a raglan sleeve, and button holes, collar and cuffs bound



No. 2921/17  
A smart blouse of Georgette crêpe is trimmed with a buttoned ruffled vest



No. 2782/17  
With this blouse is a two-piece underwaist to which the sleeves may be attached



No. 2880/17  
A graceful neck-line is given the blouse by cutting the front and collar in one



No. 3054/17  
The back of the collar is cut in one with the back of this smart Norfolk waist



PATTERNS FOR MAKING THE ESSENTIALS OF THE WARD-

ROBE IN SMART AND ACCEPTED WAYS OF THE MOMENT

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, \$1 for the complete costume, \$1 for the full-length coats, and 50 cents for the smock. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, cor. 30th St., New York City. Vogue patterns may be bought at 149 Tremont St., Boston, Mass.; Ye Gift and Favour Shop, 162 Post St., San Francisco, Cal.; The Flower House Studio, Charles & Hamilton Streets, Baltimore, Md.; Room 304, Empire Bldg., 13th and Walnut Streets, Philadelphia, Pa.; and Rolls House, Breems Bldg., London, E. C., England



Nos. 2754/17-2755/17  
The coat and under blouse which top this two-piece skirt come in one pattern

Nos. 2828/17-2829/17  
With the lines of blouse and skirt harmonizing, a separate blouse and skirt make a costume



Nos. 3040/17-30400/17  
A sweater coat which may be of silk or wool Jersey cloth is here cut most becomingly

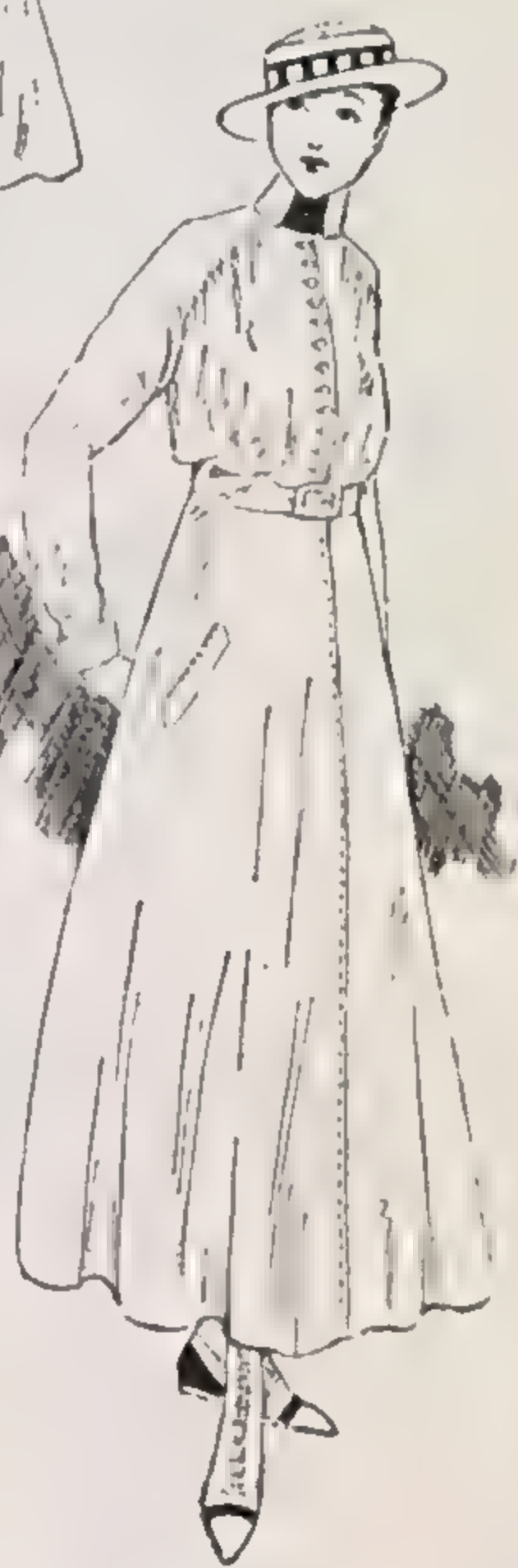
Nos. 2992/17-2993/17  
Tweed or Jersey cloth will make of this straight model a satisfactory country suit



No. 3041/17  
A hip yoke and bias front seam swing a most graceful skirt



No. 2798/17  
A buttoned two-piece skirt which is suitable for tweed or homespun



Nos. 2697/17-2698/17  
A raglan sleeved blouse and a two-piece circular skirt



No. 3140/17  
A skirt of striped serge is smart with a jacket of plain serge



Nos. 2683/17-2684/17  
The skirt is hemmed and the blouse trimmed with taffeta



No. 2755/17  
A circular skirt is two and a half yards wide at the hem



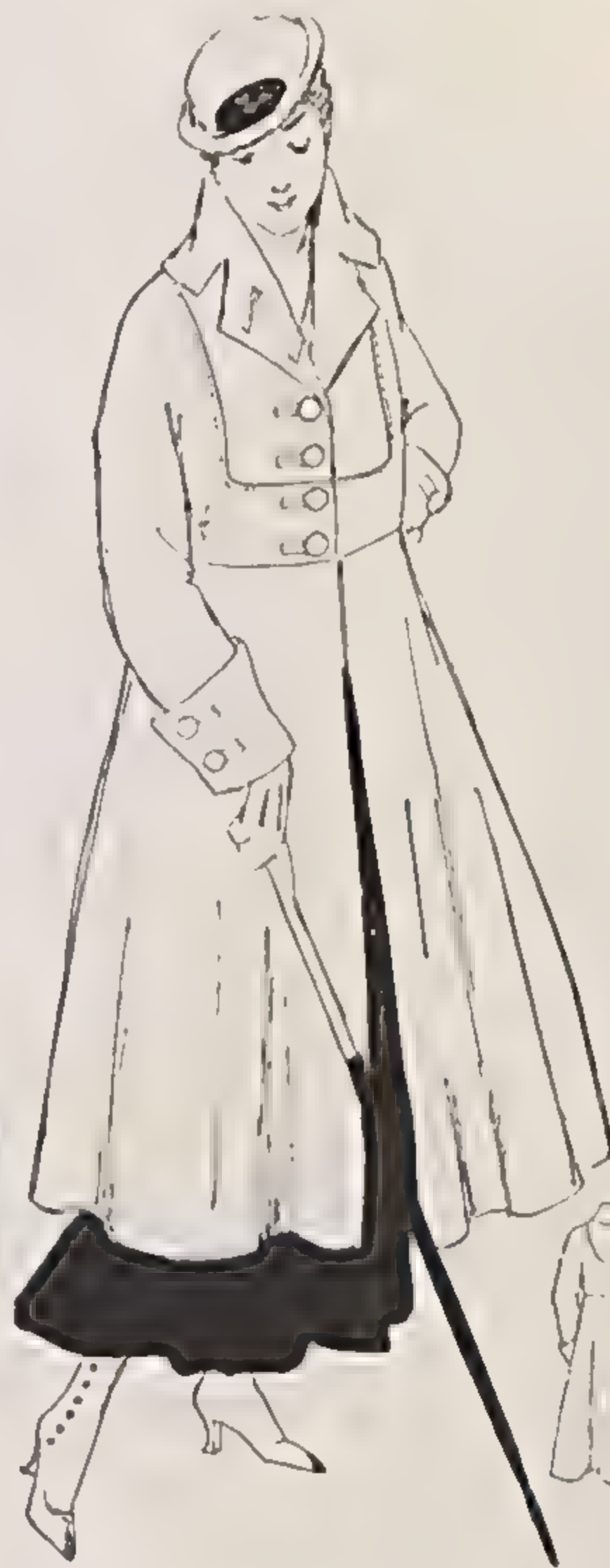
No. 2771/17  
A three-piece skirt cut with a front panel and gathered circular gores



No. 2924/17  
A coat that will do duty for many occasions is this one with a novel crushed fastening



No. 3061/17  
A garden smock of unshrinkable tub flannel is a most comfortable garment for autumn



No. 2729/17  
Some double-faced material is suggested for making this serviceable well-cut motor coat



Nos. 2498/17-2499/17  
A pretty morning costume of striped tub flannel is worn with white linen collar and cuffs



Nos. 2801/17-2802/17  
Skirt and lower portion of the blouse are striped material, and yoke, sleeves, and girdle are plain



No. 2669/17  
A perfectly hung kimono-cut coat, fur collared, is almost universally becoming and serviceable



NEGLIGÉES THAT LOOK TO ECONOMY OF  
LABOR AS WELL AS TO ARTISTIC DESIGNING

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for the lingerie, \$1 for the pajamas, and \$1 for the negligées, except No. 2808/17, which is priced at 50 cents. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; Room 304, Empire Bldg., 13th & Walnut Sts., Philadelphia, Pa., and Rolls House, Brems Bldg., London, E. C., England

**N**EGLIGÉES in one piece are particularly favored because the material need not be cut up and a wonderful pattern spoiled. Such a pattern as No. 3150/17 illustrates this point. It is simply cut with underarm seams. No. 2816/17 is another model which is cut in one piece with the fold of the goods on the shoulders. No. 3059/17 or No. 3060/17 will be effective made of shell pink crêpe.



No. 2816/17  
Seams are at a minimum in a negligée cut in one piece, with a shoulder fold

No. 3059/17  
Cord edges the back and front yokes from which straight plaited panels hang



No. 2808/17  
A three-quarter jacket is cut in three pieces, and seamed on the shoulders

No. 3149/17  
A negligée with a chiffon and lace drapery is assured a success by simplicity



No. 2799/17  
A new and attractive Empire cut nightgown which slips on over the head has wide frills



No. 3150/17  
This most satisfactory of room gowns is cut in one piece, and has but two long seams



No. 3146/17  
A nightgown of crêpe de Chine cut in two pieces has the neck and armholes finished with crochet



No. 2701/17  
The smartest of room gowns is this surplice cut kimono, trimmed with box plaited quillings



No. 3145/17  
Hand-smocking, one of the fads of fashion, makes a most effective trimming for a nightgown



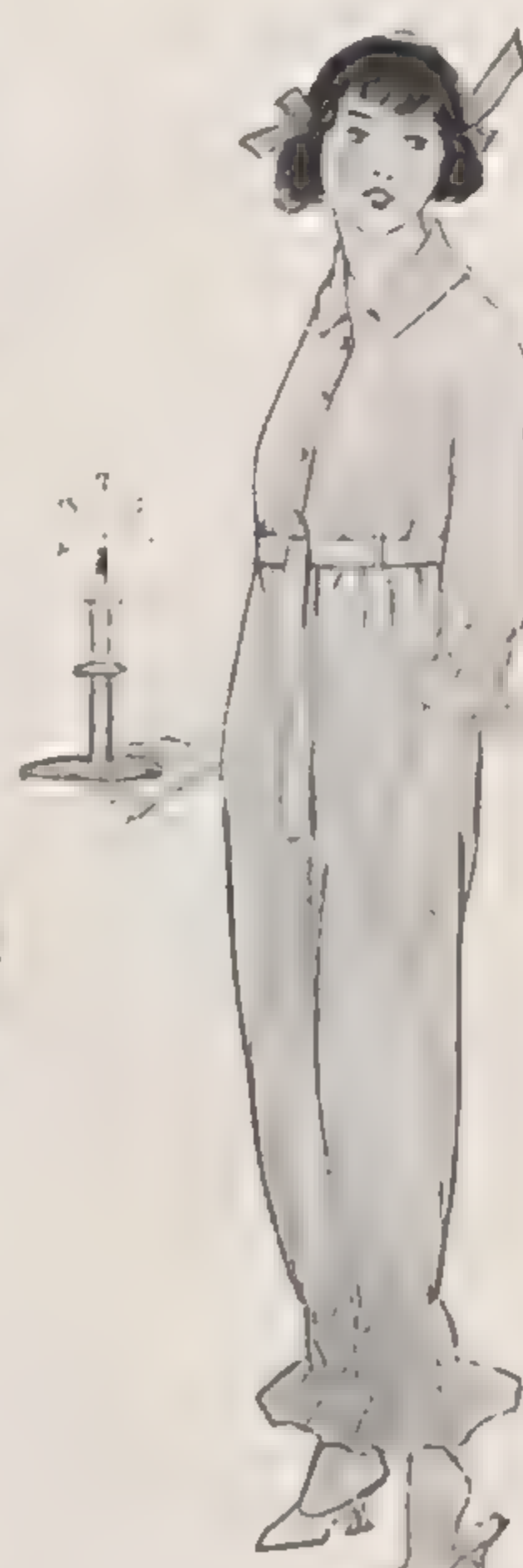
No. 3151/17  
A combination of drawers and chemise, fitted in at the waist, cut in two pieces



No. 2800/17  
A chemise which is suited to Italian silk is cleverly cut in but one piece



No. 3066/17  
A combination of chemise and drawers to be worn under the evening frock



No. 3114/17  
Paris sends her latest version, and a very practical one it is, of the pajama girl



No. 3148/17  
A combination of corset cover and drawers cut in one piece, with ribbon to shape it



No. 2586/17  
A plain combination of brassière and drawers, which is cut in five pieces



No. 3060/17  
A negligée simulating a jacket and skirt with the skirt hung from a yoke





*Hudson Limousine*  
7-Passenger, \$2450

## Hudson's New Era in *Closed Cars*

We now announce, after years of effort, new ideals in Closed Cars. Greater luxury—a degree which appears an extravagance. Adaptability—two all-season models, to remove the need for two cars. Lower prices—immensely lower—to multiply closed car users.

### NEW ARTISTIC LIMITS

We won the lead among fine cars with the new-type Hudson Six. Now we aim, with equal skill, at supremacy in body-building. We invite comparison, and expect comparison, with the costliest bodies built.

In this new effort we brought to our aid coach builders of international repute. We demanded the best

they knew in construction, in materials, in elegance, in appointments. Then our designers added new ideas—attractions heretofore unknown.

You will find here scores of surprises, whatever you know about bodies. Inside and outside you will find new standards in finish, in beauty, comfort, convenience and luxury. And in two of the models you will find a new trend—a welcome trend—toward all-season cars.

Hudson dealers now show these closed models. But the demand already shows that our output will be vastly oversold. We urge an early choice.

*For full descriptions write  
for our Closed Car Catalog*



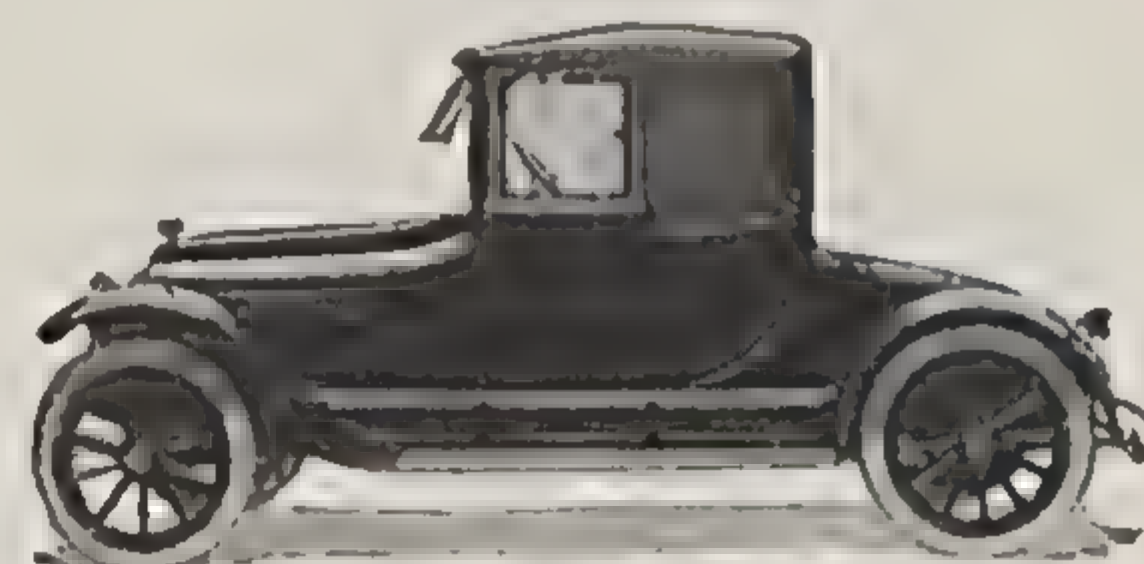
TOURING SEDAN

With windows up, a luxurious Sedan; no electric brougham excels it. With windows down, a completely open Touring Car. Price \$1875 f. o. b. Detroit



TOWN CAR

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CABRIOLET

Changes quickly from an open Roadster to a closed Coupe. Price \$1650 f. o. b. Detroit

HUDSON MOTOR CAR COMPANY, DETROIT, MICHIGAN



# The AEOLIAN-VOCALION

## *A Statement by the President of the Aeolian Company*



EVER since we announced the Aeolian-Vocalion in the New York newspapers last winter, there have been many surmises as to the policy this Company would pursue in regard to it.

As the instrument has become better known and its unusual features recognized, queries from musicians, members of the music trade and others, regarding our attitude have become so numerous that it has been deemed advisable to make a public statement.

In the first place let me say that the Aeolian-Vocalion was not designed to be what might be called a "popular phonograph"; that is to say, it is not our intention to produce an enormous number annually, or to seek broadcast representation.

We believe the market is already well-supplied with the very low-priced instruments, and that these admirably serve their purpose.

But it is with the phonograph that purports to be a serious musical instrument—that is adopted for educational purposes and finds its way into the homes where music is known and appreciated—that the Aeolian-Vocalion has entered into competition.

This is not to be construed that the Aeolian-Vocalion is inordinately high-priced, or is not available for the lighter forms of musical entertainment, such as dancing, etc.

The reverse of this is the case, as its prices are surprisingly moderate, considering its advan-

tages, while its unusual body and depth of tone give it great "carrying" power for dancing. But, as its character is such as to make it appeal most strongly to people of musical taste, the Aeolian-Vocalion will be handled with the conservatism such an instrument deserves.

We feel, as a matter of fact, that the Aeolian-Vocalion is one of the most important musical instruments that has yet appeared.

The phonograph itself occupies a peculiar field. It is the interpreter of all music, instrumental and vocal. It appeals to every taste and is the most practical and broadly useful means of supplying music, ever devised.

This Company long ago realized the musical possibilities of the phonograph. And, I may add, that its decision to enter the field as a manufacturer was not made until it had proved its ability to develop these possibilities.

The widespread comment that has been made on the obvious superiority of the Aeolian-Vocalion is a significant and gratifying tribute to the musical knowledge and mechanical skill of the men composing the Aeolian experimental staff.

Several years ago I was asked by an acquaintance who had recently returned from a trip around the world, "what was the secret of the Aeolian Company's world-wide success?"

He had visited the principal cities of Australia and Europe, and had seen the large Branches we maintain in those cities. Everywhere he went he had found Aeolian instruments in evidence and universally regarded as the leading examples of their respective types.

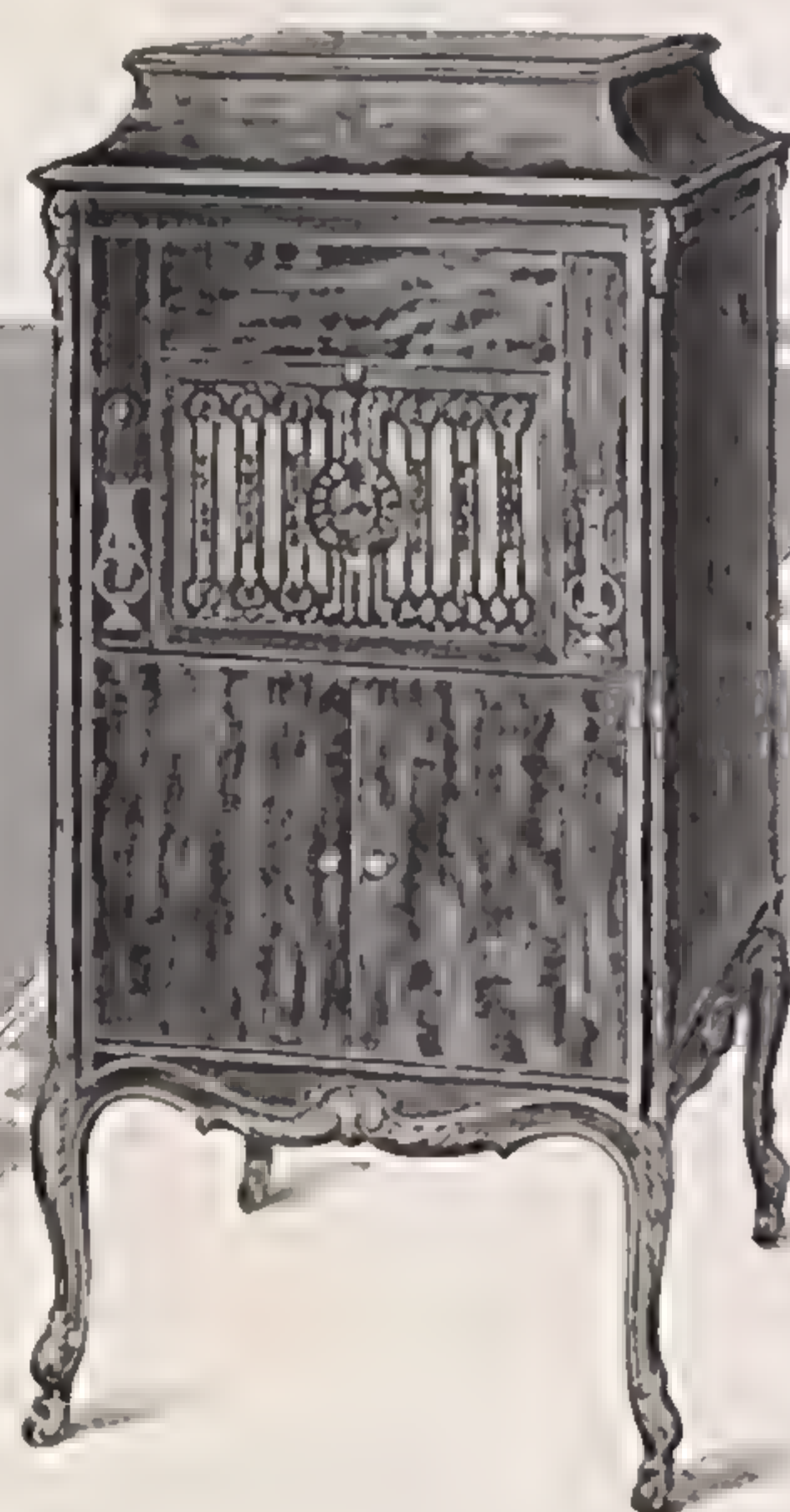
*Aeolian-Vocalions are obtainable in a wide variety of beautiful styles, which are on a par with the best examples of modern, artistic furniture designing.*



*Aeolian-Vocalion  
Style I*



*Aeolian-Vocalion  
Style L*



*Aeolian-Vocalion  
Style K*



I replied to his question by stating that while there were undoubtedly many contributing factors, I believed Aeolian success was chiefly due to a spirit that pervades the whole organization, and has frequently been commented upon — that of dissatisfaction with present results and the determination to produce *the best*, whatever the instrument or article might be.

This spirit is certainly brought to a very pronounced materialization in the Aeolian-Vocalion.

I have personally been in almost daily touch with those responsible for it and have been gratified and sometimes even amazed at their enthusiasm and resourcefulness.

From the period, several years ago, when we first began to investigate the possibility of developing the phonograph musically, until the Aeolian-Vocalion was finally put upon the market, their zeal has never flagged.

During this whole period, hardly a month passed that did not bring to light some new discovery or new application of acoustical principles which would tend to improve the phonograph.

Indeed, the only one of the Aeolian-Vocalion's important musical features not directly attributable to the Aeolian Company's own staff, is the device for controlling tone, known as the Graduola. This was the invention of Mr. F. J. Empson of Sydney, Australia, the exclusive rights for which we secured two years ago.

In this connection it may not be amiss for me to remove a misconception which is sometimes entertained regarding the Graduola.

Wonderful and entertaining as the phonograph is, its value is seriously curtailed unless it possesses some method of tone-control.

That manufacturers have recognized this is evidenced by the doors, shutters, etc., with which they have equipped their instruments, the system of interchangeable needles some provide, and by dozens of inventions on record here and abroad.

Catalog showing styles and giving prices will be furnished free upon request. Address Dept. A.  
THE AEOLIAN COMPANY, AEOLIAN HALL, NEW YORK

Mr. Empson's invention provides the only satisfactory method of tone control yet produced and has been adopted as an exclusive feature of the Aeolian-Vocalion.

While not arbitrary — that is, it may be used or ignored at will — its advantage, when utilized, is two-fold.

It permits the introduction of delicate shadings in tone-color, without actually changing an artist's own technique and expression, and thus obviates record "monotony".

And it compensates for the recognized limitation in the present method of making records, by enabling one to play with extreme delicacy without *smothering* the tone with doors, or losing any of its tints by using very soft needles.

Indeed the Graduola, or some device equally effective, is an essential part of any phonograph, which, like the Aeolian-Vocalion, makes its appeal to people of genuine musical taste.

And this is the appeal which the Aeolian-Vocalion is designed to make.

We believe the phonograph has an important mission. But we also know that in the past it has been subject to some measure of criticism, from people who were musical.

In the Aeolian-Vocalion this Company has produced a phonograph which goes far towards meeting this criticism, and it is the requirements of people of genuine musical taste and perception that the Aeolian-Vocalion is designed to supply.

(Signed)

*H. J. Empson*

President of the Aeolian Company.

Owing to its limited output, the Aeolian-Vocalion will be represented only in certain cities, for the present. It will be necessary, therefore, for most of those who desire to hear it to write to this Company direct for information as to how they can do so most easily.



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The Aeolian Company

Aeolian-Vocalion  
Special "Art" Design

Aeolian-Vocalion  
Special "Art" Design





*A stunning Hudson Seal and Natural Beaver coat, cut in the latest Fall style. This is one of the many models which may be made to order or used as a style for remodeling your own coat.*

**Price \$225**

*This is an advance model, and we positively guarantee the style to be correct for Fall and Winter wear.*

**Stein & Blaine**  
**Furriers and Ladies Tailors**  
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## WHAT THEY READ

"NATURE" books continue to appear in spite of the fact that Mr. Roosevelt spoke sharply upon the subject a good many years since. However, his criticism, or something else, seems to have dealt the species a serious blow. In spite of the continued output of the presses, nobody is attempting to show us nature in a new light, and we are getting a good deal of warmed over matter from those who attempt the discussion. Mr. Phillpotts has put forth a book of portentous size with pleasing photographs, but his text is little better than a dictionary of his own and his neighbors' gardens. As to the veteran Samuel Parsons, his book is practical, but it makes no pretence to originality, and most of it is credited to various other hands. Mr. Horsfall's delightful drawings saved Dallas Lore Sharp's big volume from falling into the commonplace, for the book is only a sort of glorified calendar, with a liberal amount of mere padding.

Perhaps it is significant that by far the best outdoor book under consideration is by a woman. Mrs. King's "Well-Considered Garden" is a gem of good sense, good taste, and practical usefulness. This work has no such nauseating prettiness of style such as offends in a good many outdoor books by invalid ladies and retired opera singers, who profess to have found health, wealth, and happiness in cultivating a Sabine farm. It is quite amazing to note how much advice upon gardening the American public will buy, and presumably follow, especially when such advice specifically intended for particular localities may be had in printed form, free of charge, from the Agricultural Department at Washington, D. C., and from like authorities in the several states. Such pamphlets do not aspire to the name of literature, and a good many nature books that masquerade as something more pretentious are no more literary, and far less trustworthy. A well-bound small manual covering much ground in few and clear words, and not recommending manures by the ton, or similar wholesale undertaking, is what the ordinary amateur needs. When he knows a little more, the special books may serve to enlighten him further. As to the personal and poetic treatment of bird, beast, flower, shrub, tree, and field, we are getting little nowadays that the critical reader cares to have. Cheap and agreeable reprints of White's "Selborne," and half a dozen other such undying classics ought, however, to be well worth while.

THE ART OF LANDSCAPE ARCHITECTURE: ITS DEVELOPMENT AND ITS APPLICATION TO MODERN LANDSCAPE GARDENING, by SAMUEL PARSONS, must not be confounded with an earlier work on landscape gardening, or another on landscape architecture, by the same author. Mr. Parsons, who was long connected with the work of administering the affairs of Central Park, and was associated with Mr. Frederick Law Olm-

sted and Mr. Calvert Vaux, the original designers of that public pleasure place, has written much upon various aspects of his art, but in this new book he has chosen to illustrate and emphasize the principles of landscape architecture as applied to landscape gardening by direct quotations from authorities both old and recent. Mr. Olmsted, Mr. Vaux, Prince Pückler, and Professor C. S. Sargent are among the authorities directly quoted. It is not to be assumed, however, that Mr. Parsons' book is a mere piece of patchwork. On the contrary, it treats consecutively of his art in many of its essential aspects, and while the book can not be called encyclopædic, it is likely to prove a highly useful guide to the amateur, and an aid even to the professional landscape architect. It is interesting to find Mr. Parsons emphasizing the excellence of the landscape work at Mount Vernon, in which work Washington himself originally had a hand. In a former volume, Mr. Parsons took many of his pictorial illustrations from Central Park, but in this volume, while he has supplied it with some effective scenes from that great garden, he has gone much further afield for his illustrations, and he intimates that he has avoided drawing upon his own work for that purpose. The fifty-seven pictures are of great interest, and most of these illustrating actual scenes are beautiful, while all are admirably reproduced. (New York; G. P. Putnam's Sons; \$3.50 net.)

MY SHRUBS, by EDEN PHILLPOTTS, takes the novelist of moor and fell not only quite out of his accustomed haunts, but quite out of human society and into that of what we somewhat presumptuously call inanimate nature. Mr. Phillpotts, it appears, cultivates a garden, a thing that almost every Englishman would like to do. Any one who has seen the marvels of English gardens far north in the lake region, can not help envying a gardener so happily situated as Mr. Phillpotts. He declares, however, that he has troubles of his own, and he honestly confesses again and again the failure that has attended his efforts.

The author's method in his big quarto volume is simple and practical. After his introductory discussion, which, it must be said, is not especially important or interesting, he adopts the alphabetical order, and tells of success or failure with a great number of shrubs, flowering plants, and small trees. Most of the varieties discussed are hardy, but some greenhouse plants are mentioned. Many of the shrubs discussed Mr. Phillpotts has actually cultivated in his own grounds; others he has known in the grounds of his neighbors. Of course the value of this book as a practical guide to American amateur gardeners can not be great, in any case, and will depend mainly upon their ability to make due allowances for differences of soil and climate, especially

(Continued on page 84)





# Kleinert's

## TU PAIR

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A perfect fitting Brassiere with an easily removable pair of Dress Shields that snap on and off in an instant. An extra pair of shields with each garment. A brassiere and two pairs of shields for \$1.<sup>00</sup> *One Dollar*

At all the better stores; or send us \$1.<sup>00</sup> stating size.

### I.B. KLEINERT RUBBER COMPANY

721-723-725-727 Broadway N.Y.



## WHAT THEY READ

(Continued from page 82)

the latter. Mr. Phillpotts's book is illustrated with fifty full-page illustrations, beautifully reproduced from photographs, many of which were taken in the open, some indoors. (New York: John Lane Company; \$3 net.)

**THE WELL-CONSIDERED GARDEN**, by MRS. FRANCIS KING, is a "well-considered" discussion of an important and delightful subject. Many books upon gardening have appeared within the last ten or fifteen years, but none of them very nearly resembles "The Well-Considered Garden," and few of them have its serious spirit and judicial tone. This is not a book of rhapsodies upon the beauty of tree, and shrub, and flower, nor is it a mere calendar of planting time and flowering season. The plan is simple, and the information conveyed is helpful without being too detailed. Each subject is treated broadly in a chapter of considerable length and no words are wasted. Color harmony is the subject of the first chapter, and here the author discusses what flowers may be permitted to bloom side by side, and what background may sometimes reconcile disagreements. The chapter on "companion crops" continues some of the considerations as to colors, but does much beside. "Succession of Crops" is helpfully treated, and the "Trial Garden" is interesting and informing. "Balance in the Garden" will interest all who have thought of symmetry and ordered beauty in outdoor decoration. Spring flowers and their colors occupy the next three chapters. Then comes a chapter on the newer gladioli, and a long midsummer chapter. A chapter on "Garden Accessories," one on "Garden Books," and one on "Various Gardens" finish the body of the book. There is an appendix and an index. The pictures, which are very

numerous, somewhat lack clearness from being printed on paper not highly calendered, but this was doubtless in accordance with the wish of the author. They have great interest and some of them have much beauty. In type, paper, and general outward character, the volume is extremely pleasing and dignified. (New York: Charles Scribner's Sons; \$2 net.)

**THE WHOLE YEAR ROUND**, by DALLAS LORE SHARP, brings together many of the author's nature studies, published at various times, into a sort of bird, beast, fish, and reptile calendar. Mr. Sharp's plan is ingenious, for he avoids tedium by a seasonal arrangement of his matter, and by suggesting what is to be seen and heard in each season. He is a close observer of outdoor matters, and he has gathered in the course of his semi-professional wanderings afield, a vast number of facts as to the creatures of earth, air, and water, tree, and shrub. But Mr. Sharp can hardly be called a discoverer in his chosen field, and he makes no display of scientific knowledge. Perhaps the chief value of what he writes lies in the inspiration that it carries to nature lovers and to those who have not yet learned to be open eyed in the open air. Like most current nature writers, Mr. Sharp can not resist the temptation to pad his matter. Many chapters could advantageously be reduced one half or more. One reads such chapters with a longing for old Gilbert White and his sober "Selborne." There is much meaningless dialogue, and no little playfulness that fails to amuse. It is curious to find Mr. Sharp describing the sparrow roost in King's Chapel burying ground, Boston, without noting the delicious sweetness that the vespers of these little birds take on, a sweetness due to the choral effect of voices individually sharp. The many illustrations to this book by Robert Bruce Horsfall are thoroughly delightful. Hardly one is ill-drawn or ill-composed, and the the illustrator has known how to avoid the over romantic touch that marks so many illustrations of such books. (Boston: Houghton Mifflin Company; \$2 net.)

## BOOKS OF POLITICS

**THE SECRETS OF THE HOHENZOLLERNS**, by DR. ARMGAARD KARL GRAVES, reveals things to the world that the world declines to take at their face value; it is a highly entertaining volume embodying a deal of truth together with what one must suspect to be at best rather bold inference. Dr. Graves takes a wide range in his revelations, for he not only tells of the present German Emperor's relations with his mother, his son, the Crown Prince, several of his chancellors, and many other persons, but dips into French political secrets, and relates a new version of Crown Prince Rudolph's death with that of his mistress. According to Dr. Graves, the Caillaux-Calmette scandal grew out of a secret visit of Emperor William to Paris, where he met and personally bargained with Caillaux, then entering upon office as prime minister. One of the best things in the

(Continued on page 86)



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"The Secrets of the Hohenzollerns," by Dr. Armgaard Karl Graves, is illustrated with interesting portraits of German royal personages, among them a portrait of William II at the age of nineteen, wearing the uniform of the Dragon Guards

**Wooltex**  
**THE H. BLACK COMPANY**  
*Designers and Makers*  
PARIS - U. S. A. - LONDON

**Wooltex**  
One of the  
Wooltex Winningham Suits No. 2563  
A dressy street suit in the most preferred  
fall fabrics and colors. Jacket has semi-  
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revers to be worn open or over-  
lapped. Skirt has oblong section  
over each hip; rolling pleats  
for fullness.

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The new Style Book is an authoritative presentation of proper fashions in coats, suits and skirts. It will be mailed on request. Call early and see the delightful range of attractive and dependable garments at

## The Store That Sells Wooltex



## Winningham features

Note double-breasted front and high rolling collar which can be worn in several positions according to changes in the weather.



## Plymouth Furs

A large importer recently described the Plymouth Fur Co. as "the furrier's furrier", meaning that Plymouth Furs are so wonderfully made and designed that they appeal to every expert and lover of fine furs.

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## Plymouth Handbook of Furs No. C

Write us the kind of furs you wish to consider or the price you wish to pay and we will send you detailed information and the new Plymouth Handbook of Furs No. C. It contains all the new styles in coats, neckpieces, and muffs. In addition there is a great mass of general information about furs.

## Plymouth Fur Co.

100-120 Plymouth Bldg.  
Minneapolis, Minn.

(The center of the fur trade of America)





**Soirée**  
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*The Silk Irresistible*

**T**O the woman who knows and cares *Soirée* is truly the silk irresistible. Its beauty and quality, its wide range of colors and its ready adaptability to the present mode have, in one short introduction, brought *Soirée* into national favor among discriminating and well-dressed women.

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(Continued from page 84)



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For illustrations, "The Note-book of an Attaché" has reproductions of scenes along European battle lines; this is the family chapel of the Counts Apponyi at Eberhard

volume is the story of Kitchener's halting of the Marchand expedition at Fashoda. This story is a model of brief dramatic narrative. The author acquits the Emperor of marital infidelity, and the book, indeed, is little concerned with mere petty scandal. An interesting incident is that of the monk Rasputin's exclusion from the royal companion ladder of William's yacht, when the ecclesiastic was accompanying his imperial master, the Czar. If Dr. Graves had been content to tell his amazingly interesting tale without the pretence of giving verbatim dialogues and the like, and had he had the good taste to avoid the glittering style of the historic romance, his most astounding revelations would have excited less suspicion.

By way of illustrations, the book has a frontispiece reproducing an interesting engraved portrait of William I, half a dozen portraits of William II, valuable as documents of the boy, youth, and man, and several other portraits of royal personages and distinguished statesmen. Among the latter is a disappointingly poor half-length portrait of Delcasse, and a reproduction of Tenniel's famous cartoon. He that forgets to be a skeptic should not risk the loss of a night's sleep by beginning this volume after dinner. (New York: McBride, Nast & Co., \$1.50 net.)

THE NOTE-BOOK OF AN ATTACHÉ, which bears as sub-title, "Seven Months in the War Zone," and has for frontispiece a portrait of Mr. Myron T. Herrick, recently our ambassador to France, recounts with singular liveliness and good temper the labors and adventures of Eric Fisher Wood, son of a New York physician, as an accredited representative of our embassy, not only in France but in many other parts of Continental Europe. Mr. Wood dropped his architectural studies in Paris at the opening of the great war, and obtained a place as attaché to our overworked embassy. He must have been an extremely efficient aid to Mr. Herrick, if his work was half as spirited as his style of expression in this delightful volume. In form, Mr. Wood's story appears as the actual notes of daily observations made at the embassy, on the field of battle, in his journeys to Berlin, to Vienna, to England, and, however much he may have edited his original jottings, he did not edit out of them their delicious freshness, their unaffected humor, their excellent temper, or the pleasant aroma of youth.

Hardly elsewhere can one find a clearer expression of the gloom that gradually possessed Paris at the approach of the Germans a year ago, or a livelier notion of what must have been the carnage and horror at the battle of the Meuse, where the invader was at length turned back. Mr. Wood is a warm but fair partizan of the Allies. He believes there were "atrocities" on the part of the Germans in Belgium, but he could find no evidence of such in France, though of looting, of wanton and barbarous destruction of private property, he found irresistible evidence. The French prisoners in Germany, whom he saw, were well-treated, the British clearly ill-treated. Berlin, in December, showed no ill effects of the war. At Vienna he learned that the neutral diplomatists had been somewhat brutally attacked by Austrian officers

for speaking French. He himself was in effect assaulted on a German railway train by detectives and guards.

Mr. Wood twice urges "preparedness" upon his fellow countrymen. His book is illustrated with portraits, with photographic facsimiles of documents, and with reproductions of photographs taken upon the battlefield. As to the whole book, it is a sort of living document, and one likely to be used as illustrative material by the future historian of this hideous conflict. (New York: The Century Co.; \$1.60 net.)

DEFENSELESS AMERICA, by HUDSON MAXIM, the famous inventor of explosives, now an old man, but still vigorous, presents facts and arguments to prove that this country should have a large army, a great navy, and elaborate coast defenses. Mr. Maxim insists that war is coming, and imminent. His arguments as to our unpreparedness will not move those who believe that we should refuse to enter into the competition of armament with the great European powers. No doubt, however, his facts, many of which the opponents of armaments would freely admit, will greatly impress those who are not acquainted with them and who have taken no attitude upon the question of armament. He shows how a sufficient military force, backed by a strong naval force, could secure a footing on our coast; how great cities could be laid under tribute, and how large areas of the country could be overrun. As usual with the militarists, armament is advocated as a preventive of war, and the real or supposed perils of the country are set forth in detail.

Mr. Maxim ridicules the thought that law may be substituted for war, and is full of contempt for the pacifists. He argues that our armament now is not a burden, and that increased armament need not be, an assertion that most sane persons will accept as pure nonsense, however much they may believe a far stronger armament necessary. Mr. Maxim seeks to show that the loss of life in any war is trifling, that it is never so great as that in time of peace. One gathers that, in his opinion, a state of

(Continued on page 88)

# A Bride- Elect

would be greatly helped in making the arrangements for the Wedding, the Wedding Breakfast, the Entertainment of the Bridal Party, etc., by consulting our Wedding Booklet No. 5 which will be sent free on request

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**WE** are now showing Fall models in *Children's Clothes* for Girls up to Six years, Boys up to Four  
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Household & Decorative Linens, Children's Apparel



# *The New Military Curve*

an exclusive feature in these modish corsets, means that YOU can immediately have not only a **DISTINCTIVE FIGURE** but **PERFECT COMFORT** in **REAL** corsets. A wide diversity of smart styles in



assures a model correct for every figure giving the necessary support, and creating the authentic shape over which to build Autumn gowns. Be sure and ask for **BON TON** corsets—accept no substitute.

**SOLD by DEALERS**

\$3.50, \$5, \$6.50, \$8, \$10

and upwards. If you cannot get it from your favorite store we will send direct upon receipt of Style Number, Size and Price.

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Makers also of "ROYAL WORCESTER" Corsets, \$1 to \$3.



*Over Fifty  
Other Models  
To Choose  
From*



# WHAT THEY READ

(Continued from page 86)



Model by Bergdorf and Goodman Co., New York, of Waterfall Chenille, trimmed with Shelton Looms Hudson Seal (artificial fur)

## "Waterfall Chenille"

combines the exquisite beauty and soft draping qualities of "Waterfall" with the added warmth and weight that is desirable for winter wearing apparel.

## "Waterfall Mother of Pearl"

is another new conception of our original "WATERFALL" presenting, in iridescent shadings, all of this season's most fascinating color effects.

Be sure *The Shelton Looms* label is in your Fall wrap, coat or suit.



Registered

"WATERFALL" coats and suits are to be had in the most exclusive ready-to-wear shops and may be purchased by the yard in prevailing shades at

Marshall Field & Co., Chicago,  
B. Altman & Company, New York,  
Bullocks, Los Angeles,

and other up-to-date shops. Write for samples.

**Sidney Blumenthal & Co., Inc.**  
399 Fourth Avenue  
New York City

war is the safest condition of a nation, but the life insurance tables are probably against this view. The book contains interesting and valuable technical discussions of warfare in many of its aspects. (New York: Hearst International Library Co., Inc.; \$2 net.)

**FRANCE IN DANGER**, by PAUL VERGNET, acquires its peculiar significance from the fact that it was written and published nearly a year before the present war broke out. M. Vergnet's book, translated by Beatrice Barstow, is another and most impressive exposure of the Pan-Germanic movement. Mr. Usher's "Pan-Germanism" is historic and philosophic in its treatment of the subject. This new book is content to marshal the facts with a minimum of critical comment. It was originally written to arouse France to the menace of the Pan-Germanic movement, and it is sufficiently striking, one would think, to have stirred France to a better preparation for the events of last August. The author quotes from addresses and newspapers, from documents and declarations, all emanating from Pan-Germanic sources, to show how determined the agitators were to extend German influence, culture, and power by conquest, how influential they were from time to time with a reluctant government, and how they reached out into the Austro-Hungarian monarchy to organize the ultimate victory. The author believes that Emperor William has been at times the victim of this movement. His concluding chapter prophesies an inevitable war, though he does not guess the pretext. Of course, he anticipates the violation of Belgian neutrality. (New York: E. P. Dutton & Company; \$1 net.)

### MOSTLY FICTION

**THE Life of Robert Browning**, by Edward Dowden; **Caesar's Gallic Wars and Other Commentaries**; **Carlyle's Essays**, with a note by James Russell Lowell; **Windsor Castle**, by Harrison Ainsworth; **History of the French Revolution**, by F. A. M. Mignet; **British Historical Speeches and Orations**, selected by Ernest Rhys; **Poems**, by Ralph Waldo Emerson; **Brand: A Dramatic Poem**, by Henrik Ibsen; **Travels in France and Italy**, by Arthur Young; **Tales of Ancient Greece**, by Sir George W. Cox; these new volumes in *Everyman's Library* appeal to a great variety of tastes. Dowden, the Shakespearean critic, is the author of the "Life of Browning." W. A. McDevitte translated the "Caesar's Gallic War and Other Commentaries" about fifty years ago. The introduction is by De Quincey. Carlyle's essays, as here presented, include some of those that attracted the greatest attention. "Windsor Castle" is one of Henry Harrison Ainsworth's exciting historical romances. It belongs to the mid-century period of his work. Mignet, whose "History of the French Revolution" appears in this series, lived through much of the period he discusses, and died at a great age in 1884. He was a lifelong friend of another historian of the time, Thiers, first President of the Third Republic.

Mr. Rhys, in his volume of selected speeches and orations, shows much of British parliamentary and forensic eloquence. The Emerson poems are prefaced by an introductory essay by Charles M. Bakewell. About all of Emerson's verse that his admirers care most for is here given.

F. E. Garrett is the translator of Ibsen's "Brand," and Philip H. Wicksteed writes the introduction. Sir William Cox, one volume of whose voluminous "Tales of Ancient Greece" is included in the Library, was the leading exponent of the

sun-myth theory in comparative mythology, and an eminent scholar. He was chosen Bishop of Natal in succession to Bishop Colenso and as a friend of the latter, but was refused consecration by the archbishops and bishops of the Anglican Church.

Arthur Young's travels on the continent just before the outbreak of the French revolution led the traveler to write one of the most famous and fascinating books of the period, a book much used by Carlyle in writing his "History of the French Revolution." It appears now with an introduction by Thomas Okey. (New York: E. P. Dutton & Company; cloth, 35 cents per volume.)

**VICTORY, AN ISLAND TALE**, by JOSEPH CONRAD, although it appeared as the "complete novel" in a single issue of a popular magazine, shows no concession on the author's part to that considerable portion of the public which his brilliant work has hitherto failed to please. Mr. Conrad still writes first of all to please himself, and in this story he employs what even some of his warm admirers think his habitually perverse fashion of telling a tale. It must be owned that there is a good deal of tedium in the first third of the book, but on the other hand, there is an almost painful interest in the last half, and as usual, Mr. Conrad skilfully withholds the secret of his dénouement almost to the end. Almost throughout, the characters form a gallery of eccentrics, from the strangely nurtured and mysterious Heyst down to the brutish Pedro, a modern Caliban. Jones, the woman hater, and his "secretary" Ricardo, are as finished a pair of criminal partners as fiction has to show. As to the one important woman of the book, she is done to perfection, a trusting, loving, loyal, heroic creature wrought out of a girl who just escaped being a street walker. The vicious, gossiping, revengeful hotel-keeper is one of Mr. Conrad's most characteristic and successful portraits. As usual, Mr. Conrad concentrates the chief interest of his tale upon few characters. In the final scenes there are only four, but those scenes, constantly filled with the premonition of dismal tragedy, are done with the author's highest power. "Victory" will take its place along with "Lord Jim," "The Secret Agent," "Under Western Eyes," and that incomparable short story, "Amy Foster," as the work of a most subtle master of romance. (Garden City: Doubleday, Page & Company; \$1.35 net.)

**A CLOISTERED ROMANCE**, by FLORENCE OLMSTEAD, owes a vast deal to its unusual setting, and nearly as much to its humor of character, phrase, and situation. It was an audacious thought of the author to make the scene of her love-story a hospital, old man's home, and nunnery, conducted under the eye of a severe mother superior. Besides the sisters there are secular employees, conspicuously Mr. Samuel, addicted to the fiddle and strong drink, and there is a most charming heroine.

To this entertaining spot comes, naturally enough, but no matter how, a youngish man to be treated in the hospital. He had the art of pleasing women. With his entrance comes romance. It touches somewhat nearly the youngest of the sisters, it slightly stirs even the mother superior, it envelops the visiting lady. Miss Olmstead has had to resort to a commonplace scheme for securing her hero's happiness, but she is easily forgiven for that, since she has made a book, not great, indeed, but highly distinctive in flavor. (New York: Charles Scribner's Sons; \$1.25 net.)



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## Gowns, Tailored Frocks, Blouses, Top-Coats, Wraps and Millinery—

showing every significant style change.

The accent of the costume is still centered in the skirt, while the simplicity of the corsage heightens the chic and youthfulness of silhouette.

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Opposite Ritz-Carlton



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**CORRECT UNIFORMS**  
for Nurses and Maids  
for House and Street  
also Hospital Garments

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**Beautifies Hair by Natural Process**

The body of Pétrole Hahn-Vibert is petroleum, a pure and beneficial oil. Apply it regularly, your hair will become lustrous, more abundant, your scalp vigorous and clean.

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# MODART CORSETS

ALWAYS FRONT LACED



THAT delightful freedom which proper corseting gives is experienced the minute you are fitted with a correct Modart model.

Neither words nor pictures can express the beauty-of-line, poise and comfort that you will prove to your own conviction in a Modart fitting room. Let this test decide you. Let the mirror and your comfort tell you that here is something infinitely better than you have found before.

"Figure Beauty Acquired" is a most interesting and helpful book—of value to every woman who has pride in her appearance, who wishes to retain buoyancy and youth, poise and figure-beauty. We shall gladly mail you a copy.

Modart Corsets are sold at leading stores. Most models \$5 to \$10. Some models \$3.50. Silk corsets \$10 to \$50.

The following represents the class of stores that sells Modarts in the principal cities throughout the country:

BOSTON, Wm. Filene's Sons Co.  
NEW YORK, John Wanamaker  
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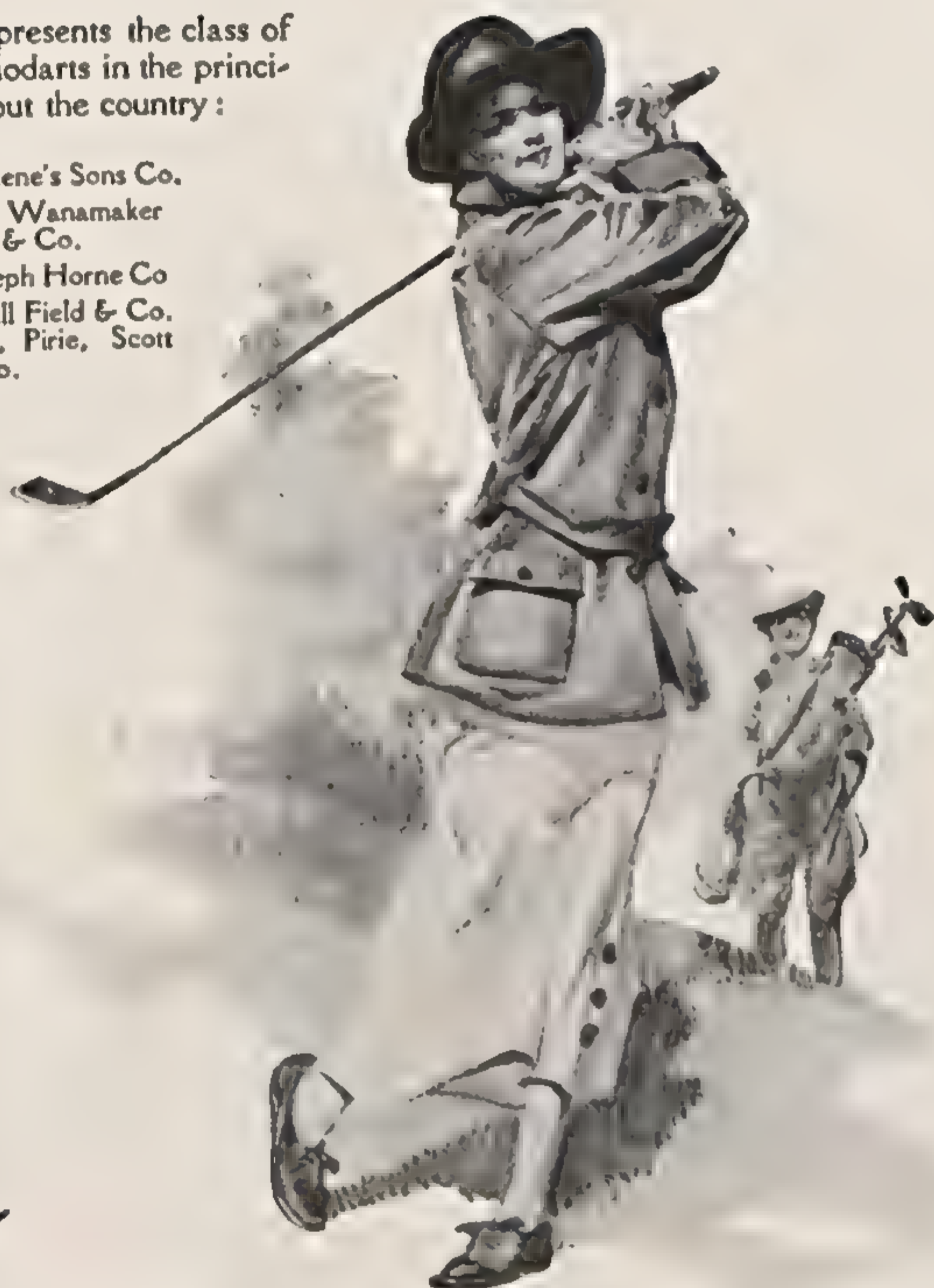
PITTSBURGH, Joseph Horne Co.  
CHICAGO, Marshall Field & Co.  
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ST. LOUIS, The Famous &  
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The J. L. Hudson Co.

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## MODART CORSET COMPANY

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STUDIO AND SHOPS  
Saginaw, Michigan



# A SEASONABLE COMPLEXION CHAT

THE summer with all its delights and enjoyments is on the wane. The curtain is about to drop. The next scene is Autumn. But is Milady prepared for the shifting of scenes?

Has a summer outdoors,—have the subtle tactics of sun and wind,—has the season's "mer-maiding" left the complexion intact? Hardly!

Freckles, a parched skin and tan remain to mar the Beauty of her complexion through Autumn. For freckles or sallowness can never be consistent with real Beauty.

The next scene follows quickly, it is winter, and it is the climax in this little yearly play in the drama of Milady's complexion. It is a great scene full of gaiety—full of activity, of social strenuousness. The wear and tear of winter levy a severe toll upon her complexion.

The woman with foresight prepares for it:—her complexion must be clear and fresh.

Just how—you may ask,—are the traces of summer's havoc to be removed from her complexion,—how can it be kept safe from the equally serious mischief wrought by winter?

The question can have but one answer. At least, so testify the most famous beauties of France and England; so testify women of the highest rank in the European courts and those socially prominent both here and abroad. They know how they have preserved and enhanced the beauty of their complexions through many seasons.

## And This Brings Us to Mme. Rubinstein

Mme. Rubinstein is the answer. It is to her that these women go. It is she who is the master-director behind the scenes. She watches the shifting of seasons, their various effects on various complexions. Her knowledge guards the beauty of these thousands of women throughout the entire world. Hers is international fame as a Beauty Culturer. It is of Mme. Rubinstein that a famous English Beauty once said: "She has the secrets of Beauty at her finger tips."

To Mme. Rubinstein, then, Milady goes. She visits her now, that she may be freed from all traces of sallowness, sunburn or freckles on her skin; that she may be delivered from wrinkles or crowsfeet, open pores, or coarseness of skin, blackheads or the many signs of Time; that her birthright sweetness and color of "rose and ivory" may be made hers again.

If you are unable to visit Mme. Rubinstein, you may still benefit by her advice and treat yourself in your own home under Mme. Rubinstein's expert directions.

You may write for Mme. Rubinstein's advice and help and receive her well-known Beauty Breviary

of nose and face, of oiliness and "shine" of the skin, and of coarse, open pores. \$1.50 and \$2.75. VALAZE SNOW LOTION (Blanc des Perles) a "liquid" powder and an indispensable beauty lotion for the summer. It soothes, refreshes and cools. It adheres firmly and invests the face with exquisite softness of color. White, pink and cream. \$1.25, \$2.25. For oily skins SNOW LOTION SPÉCIAL is recommended, \$2.50. VALAZE BLACKHEAD AND OPEN-PORE PASTE, removes blackheads, refines the texture of the skin, and brings enlarged, coarse, open pores down to normal. \$1.00, \$2.00 and \$5.00.

## "Beauty in the Making"

in which her wonderful knowledge and experience is at your disposal. It describes her beauty treatments. With object lessons and suggestions it tells how to administer her famous Beauty Preparations at home, as she would administer them herself. It dwells upon every possible blemish to the complexion and its relief through home treatments. Sent upon receipt of two cents in stamps.

For the reader's convenience, too, that there may be no delay—a few of Mme. Rubinstein's Beauty Preparations, particularly seasonable now, are listed below:—

VALAZE BEAUTIFYING SKIN-FOOD removes freckles, sunburn, and tan. \$1.00, \$2.00 and \$6.00 a pot. NOVENA SUNPROOF CREME, a marvelous preventive of freckles and sunstains, may also be used for children, \$1.00 and \$3.00. VALAZE COMPLEXION POWDER, for normal and greasy skins, \$1.00 and \$2.50 and \$4.50, all tints. NOVENA POU-DRE, for dry skins, same prices and tints. VALAZE COMPLEXION SOAP, an exclusive, dainty preparation for sensitive skins, free from animal fat, 70c a cake. VALAZE LIQUIDINE, quite mystifying in its action of overcoming undue flushing

of nose and face, of oiliness and "shine" of the skin, and of coarse, open pores. \$1.50 and \$2.75. VALAZE SNOW LOTION (Blanc des Perles) a "liquid" powder and an indispensable beauty lotion for the summer. It soothes, refreshes and cools. It adheres firmly and invests the face with exquisite softness of color. White, pink and cream. \$1.25, \$2.25. For oily skins SNOW LOTION SPÉCIAL is recommended, \$2.50. VALAZE BLACKHEAD AND OPEN-PORE PASTE, removes blackheads, refines the texture of the skin, and brings enlarged, coarse, open pores down to normal. \$1.00, \$2.00 and \$5.00.

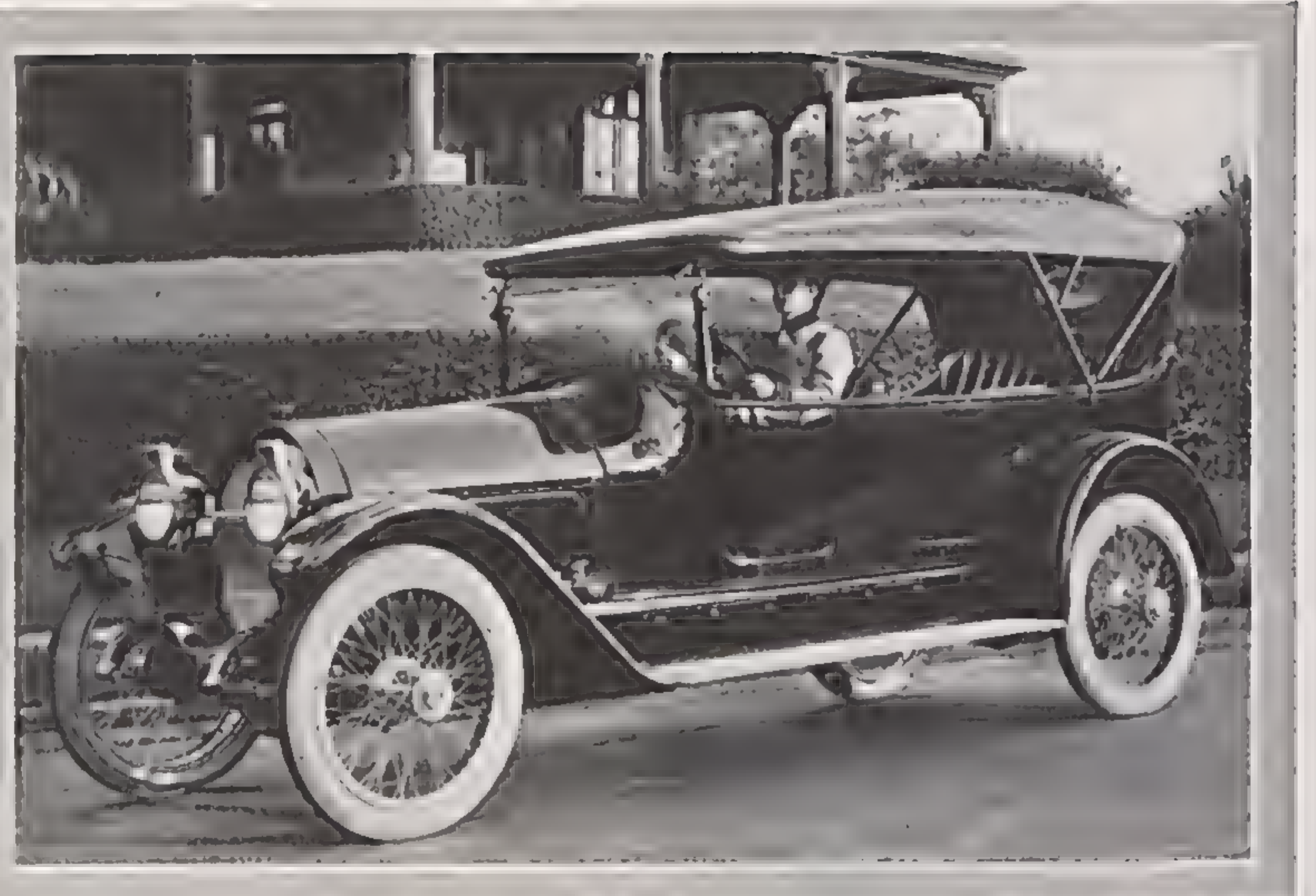
## MME. HELENA RUBINSTEIN

15 East 49th Street, New York City

LONDON, W.: 24 Grafton Street

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Preparations obtainable in San Francisco at Fairmont Hotel



This is one of five Locomobile touring-cars ordered for the Russian Headquarters Staff. The car above is for Grand Duke Nicolas, cousin of the Czar and commander-in-chief of all the Russian forces. The war has demonstrated the efficiency of automobile transportation service, and there has been great demand for American-built motor-cars

## MOTOR NOTES

"BOAT-BODY" is a term that has been applied to many of the 1916 models for the reason that the lines more closely resemble than ever before the graceful silhouettes of boats. The sides are higher and there is less break at the dash, for the tendency is to extend the line of the motor bonnet straight toward the rear to meet the sides of the tonneau in a continuous projection. One special car, indeed, built for a well-known motor-car dealer, carries out these lines in fact as well as in fancy. This peculiar body is, in general shape, a boat mounted on four wheels. There are no doors to break the smooth surface of the sides, and entrance to the driver's compartment or tonneau is effected by means of three nickel steps, which might correspond to the small ladders hanging down from the sides of yachts. The interior compartments, which, in this instance, may literally be termed "cockpits," are separated by a "bulkhead" similar in design and appearance to that forming the partition between the operator's seat and the passenger compartments of a modern motor-boat.

The finish of the body is in alternating stripes of white and of mahogany, and these extend over the rear, which is shaped in the form of a deck, and also over the motor bonnet, which corresponds to the bow. The radiator is enclosed so that it is disguised as much as possible, and over the radiator cap is mounted a ship's bell, which takes the place of the ordinary warning signal. The forward bumper or fender protecting the lamps and radiator is of nickel with each end in the shape of an anchor. The rear of the body terminates in a gracefully rounded stern, similar to that found on many of the speediest motor-boats, while the place for the license bracket and rear signal is in the shape of a rudder. Naturally, a spare tire would have no place on a boat, but the exigencies of the case have been well taken care of by forming the lock nut, which holds the tire and rim in place at the extreme stern, in the shape of a three-bladed nickel-plated propeller, of a size sufficient to drive at a goodly rate a motor-boat of the same length as this car. The seats are shaped and upholstered like many found on the most luxurious motor-boats, and it is, in fact, hard to realize the vehicle is not amphibious.

### A TOURING RUNABOUT

Special bodies designed in accordance with the individual tastes of the owner are becoming popular on many of the higher-

priced cars. One in particular has been attracting attention on the streets of New York. This, although it is a run-about in the sense that it accommodates but two passengers, is nevertheless designed for extended touring and is provided with compartments for the storage of all the paraphernalia and luggage that would be needed on a transcontinental trip. The body is mounted on a powerful six-cylinder chassis, and instead of being provided with the usual form of sloping "turtle deck," the sides are run straight to the rear of the body so that the depth of the storage compartments is the same as that in which the driver sits. The top folds back and rests in a recess in which it is entirely concealed when not in use. When the top is extended, the driver's compartment may be completely enclosed by raising glass sashes which are set into the two sides and doors of the compartment, and thus a coupé is formed at a moment's notice. The rear of the car has five separate compartments for the accommodation of two tires mounted on their rims, tools, two dress suit cases, storage battery, tire chains, inner tubes, and other extras necessary on an extended tour. There are also small compartments for clothes and goggles built in the sides of the two seats. The car has sufficient gasoline capacity to carry it over three hundred miles without refilling.

### SLEEPING COMFORT ON THE LONG TOUR

In spite of the rapid growth of hotels, road-houses, and inns catering to the needs of the touring motorists, there is an increasing demand for equipment that will enable the motorist to camp by the roadside and sleep out-of-doors. One of the most ingenious of these, which can be used as an accessory in any car and which weighs but thirty pounds complete, consists of a folding cot which, when extended, rests upon legs eighteen inches above the ground. Combined with this cot is a framework over which a water-proof cover is stretched and which forms a miniature tent over the entire cot. Windows with adjustable flaps are placed in each end of this cover, while the side is arranged to be opened or closed to suit weather conditions. All the openings are covered with mosquito netting sewed into the cover, and as the material is absolutely rain-proof, the motorist may rest at night as comfortably in this compact shelter as would be the case were a complete tent with board floors at his disposal. The slight weight of the device is counterbalanced by its convenience.



## ANDREW ALEXANDER 548 FIFTH AVENUE NEW YORK



**\$7.50**

Delivered prepaid to  
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A trig low shoe with the trim-  
fitting qualities secured by hand  
work. Very effective with  
spats and may be thus worn  
until late autumn. Hand  
made of fine Gun-  
metal Calf or  
patent leather.

*Inquiries  
Invited*



## Hupmobile

### And Now a Hupmobile Limousine for \$2365

On the score of beauty and luxury, capacity, size and quality, the Hupmobile limousine is to be classed with those creations which sell for \$3000 to \$3500.

It is a full size, seven-passenger limousine, with wheel-base of 134 inches.

Five are seated in perfect comfort in the body of the car; and the driving compartment is exceptionally spacious for a car of this type.

The folding seats are the true Pullman type, with thick, soft cushions, and really comfortable—quite superior to the auxiliary seats usually fitted in a limousine.

Interior upholstery and finish are of the highest grade.

Nothing that contributes to ease and luxury is omitted. The equipment includes all the usual accessories of dome and shoulder lights, toilet and smoking sets, driver's signal, etc.

Both door and window glasses are adjustable for any desired degree of ventilation; and the latter are so arranged that they can be removed entirely.

The design could not be more beautiful, the finish finer and more lasting, or the quality of the chassis construction higher, if the price were \$1000 greater.

With the famous Hupmobile spring suspension of long, semi-elliptic springs, almost flat, it would be difficult to imagine an easier riding car.

The new Hupmobile service system provides, at no cost, for mechanical inspections and adjustments at regular intervals or as they are desired.

Orders for the limousine should be placed early to insure delivery at the desired time, as the production will be limited.

The enclosed car booklet—by mail or from the Hupmobile dealer—fully describes the Hupmobile line of enclosed cars.

### HUPP MOTOR CAR COMPANY

1261 Milwaukee Ave., Detroit, Mich.

Five-Passenger Touring Car, \$1085	Seven-Passenger Touring Car, \$1225
Roadster, \$1085	All-Year Touring Car, \$1185
Sedan, \$1365	All-Year Coupe, \$1165
	Limousine, \$2365

Prices F. O. B. Detroit



## THE HOUSE BEAUTIFUL

A home of charm and comfort is the natural desire of every woman, whether she is the proud mother of a debutante daughter, the bride, or the bachelor girl, and it is a desire which may be readily gratified if only a little attention is given to the subject.

A large income is by no means necessary to attain the desired end, for who has not seen the delightful living room with its chintz covered chairs, well placed table, and soft colored lamps, which has far surpassed in desirability the overcrowded room which bespoke the large expenditure of money but the woeful lack of taste.

If your plans for the fall include the building of a new home, the remodeling of your present one, the addition of a sleeping porch, the refurnishing of the living room or minor improvements in painting and papering, then they should also include a subscription to

## THE HOUSE BEAUTIFUL

This valuable magazine is a necessity to every woman who is ambitious to make her home a little more attractive, more comfortable and more *homelike* each month. The regular subscription price is \$2.00 a year, but we will be pleased to have you take advantage of the special offer given below.

*Kindly send coupon with your remittance*

### SPECIAL OFFER

V. 9-1-15

The House Beautiful, 3 Park St., Boston, Mass. Date.....

Gentlemen:—Enclosed find \$1.00 for which enter my subscription to THE HOUSE BEAUTIFUL for six months beginning December, 1915, sending September, October and November, 1915, FREE OF CHARGE.

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Direct to you by mail—  
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This beautiful  
fiber silk plated  
sweater coat, 3.95



No. 1001  
A garment with such remarkably good points it goes as gracefully to a party as to the golf links. You scarcely have seen a smarter coat—you never have seen such a good one for 3.95. It is a new fall-and-winter model—in new green, rose, canary, copenhagen blue and gold. The jaunty sash and the pockets add much of desirability.

MANDEL'S MAGAZINE

a most artistic, entertaining and service-giving periodical that will put you in constant touch with woman's literature and fashions by the world's most famous writers—and also with one of the greatest and best stores on earth. Write for Magazine No. 55. It is free.

MANDEL  
BROTHERS  
CHICAGO

Six of the  
Latest  
Styles in  
Buttons



Buttons make or mar the garment. These illustrations show a few of the buttons that make the garment.

Because—

Everyone of our buttons is specially designed to harmonize with the latest Fashions for Fall and Winter. Sold in upward of 10,000 Stores. Write us today if your Dealer hasn't them in stock—we'll see that you are promptly supplied.

ROTHSCHILD BROS. & COMPANY  
"The Button Specialists of America"  
223 Fourth Avenue  
New York

We carry over 20,000 different styles and sizes

## TEXTILE DESIGN and the WAR

TEXTILE design, among many other things, has been given a decided impetus in this country by conditions abroad. Importations of fine foreign materials have been more or less curtailed, and American manufacturers, thrown upon their own resources, are giving very careful consideration to the available supply of textile designers in this country.

At first glance the situation seems somewhat discouraging. There are to be found in this country none of the long-established firms of designers which are fixed institutions in Paris. These French designing firms play a very important part in the creating of new materials, not only in France but in all parts of the world. The manufacturer goes to them from England, America, or Russia, in search of new ideas or to have ideas which he himself may have conceived properly developed. In the latter instance, something is gained as well as given by the French designer, for it may be that in the execution of a design for a client in Russia inspiration is received for another pattern which will answer exactly the needs of a manufacturer in America. As New York and Petrograd are not in competition, a possible similarity in materials manufactured and sold in both places is of little moment.

### DESIGN AS A FINE ART

Nor do the great Paris designing houses limit themselves to the production of any one class of design, but supply all manner of decorative motifs to be used for anything from an inexpensive shirt to the finest silk, including even upholstery materials, wall-papers, and allied lines. The conduct of these firms is frequently handed down from father to son, and their archives are enriched by rare collections of designs from by-gone days. Not infrequently these old designs serve as inspiration for new creations.

The designers connected with the Paris firms are artists in the truest sense of the word—many of them young men from the Académie des Beaux-Arts who have served their term of apprenticeship at practical work and are qualified to come in direct contact with the public. Even the graduates of this great university must learn actual mechanical details before they are accepted as full-fledged designers, and during their term of probation they may be seen



The "Dryden stripe" is this, adapted at Mrs. Kieran's studio from Helen Dryden's poster drawings. The stripe occurs in varying widths on a plain ground

sitting in one of the little designing rooms beside more experienced workers, humbly making repeats or working on some unimportant detail of a pattern.

Then there are the wonderful resources of the French museums. A man who selects the designs for one of the largest silk houses in this country remarked that he could take an artist and step into the Musée de Cluny for an hour or two and get suggestions for any number of new patterns. There is always, too, the unequaled collection of textiles at the Museum of Lyons upon which to draw.

### STUDYING THE OLD AND THE NEW

At our own Metropolitan Museum of Art there is to be found a collection of modern and antique textiles which artists and designers are privileged to consult at any time. It is not so large nor so well displayed as the collections in the foreign museums, but it is assuredly worthy of consideration, and includes a number of especially fine Coptic (Continued on page 94)



Mrs. Kieran's Studio of Textile Design, opened recently in Castle House in New York, is a most promising studio to America, and supplies to manufacturers of woven and printed silks, cottons, and other textiles, designs beautiful and practicable

ORINOKA  
Guaranteed  
SUNFAST  
DRAPERIES and  
UPHOLSTERIES

Window Draped with Striped Yoredale

### Where the Sun Streams In

Those were always the windows difficult to drape—until Orinoka fadeless fabrics were created. The hottest sun will not affect them. When soiled, wash them in the tub.

They are dyed in the yarn and have the look of silk—at inexpensive prices. Send for helpful booklet, "Draping the Home," and name of retailer nearest you.

ORINOKA MILLS  
152 Clarendon Bldg., New York

See these goods at your dealer's and insist upon this Guarantee, which is on every bolt.

These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.



MISSES' AND  
CHILDREN'S  
CLOTHES

Distinctive frocks made to order for the individual child. No catalogue

MISS STICKNEY

17 West 45th Street

New York

POMPEIAN  
OLIVE OIL  
ALWAYS FRESH  
PURE-SWEET-WHOLE SOME





Kid top—patent quarters—  
Russia vamp.

Price \$9.00

# J & J SLATER

## Fall Fashions in Ladies' Footwear



The vamp is demi-patent  
leather. Hard surfaced—  
quick to clean. 2-inch heel.

Price \$10.00



Turn boot. Seven inches  
high, 2 1/8-inch heel.

Price \$9.50

### CHILDREN'S DEPARTMENT

Devoted to children's shoes ex-  
clusively—made for long wear  
and comfort—of the same high  
quality in material and work-  
manship which characterizes  
the models for men and women.



For Morning Use.

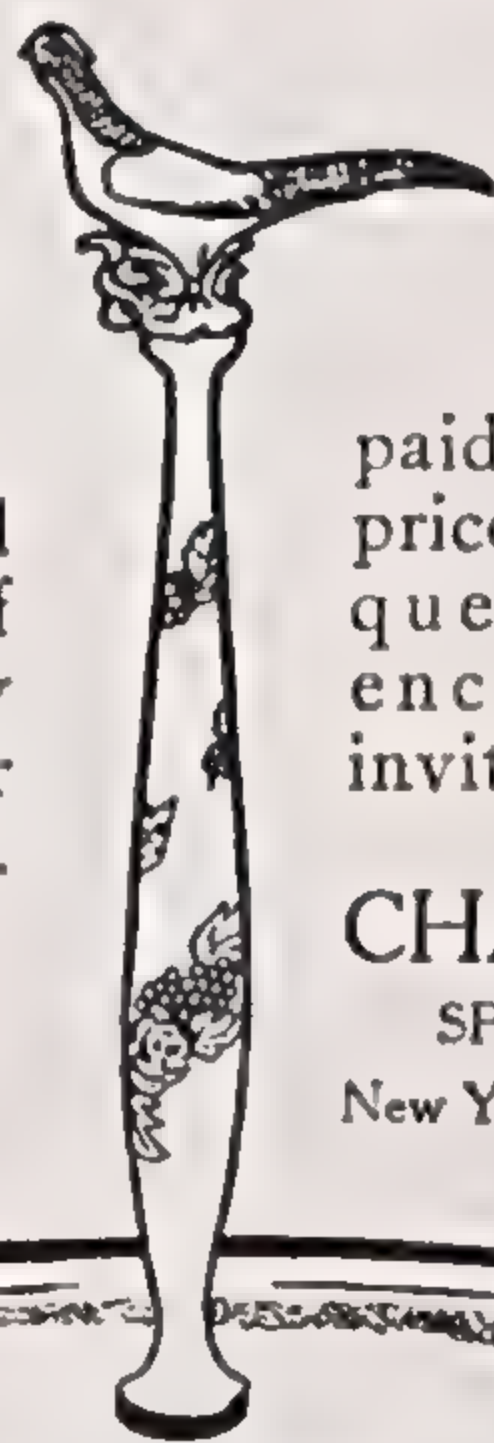
Black, Price \$8.50  
Tan, Price \$9.00

**415 Fifth Avenue New York**  
Between 37th and 38th Streets

## Lazy Susan

The smartest and newest aid to the  
serving of afternoon tea or luncheon, 24  
ins. high. The revolving tray is 20 ins.  
in diameter—comes with yellow ground,  
hand-decorated with grape and scroll border.

In purple, green and  
rose, surmounted by  
a porcelain pheasant  
in natural colors;  
or with black  
ground, hand-dec-  
orated with dull  
green and red roseleaf  
border, surmounted by  
porcelain cockatoo or  
parrot in natural colors.



This and other  
smart things,  
if not at your  
dealer's, sent  
carriage pre-  
paid on receipt of  
price. Booklet on re-  
quest. Correspond-  
ence with dealers  
invited.

**CHARLES HALL**  
SPRINGFIELD, MASS.  
New York Office, 333 Fourth Ave.

Price \$20.00

## THE WOLF HEAD TRADE MARK

in a nightgown or petticoat is a  
guarantee of superior materials,  
perfect workmanship, and ex-  
clusiveness in design.

Wolf Head undermuslins fit and  
wear well, because they are prop-  
erly and accurately proportioned,  
and are made of carefully selected  
materials.

Look for the Wolf Head label when  
you buy undermuslins. It is the surest  
method of selecting the best. If not  
procurable at your dealer write us.

**THE WOLF COMPANY**  
364 Fifth Ave., New York





# TEXTILE DESIGN *and the* WAR

(Continued from page 92)

pieces rich in ideas. A special department with a study room attached is devoted to this collection, and the museum is very cordial in its invitation to designers to make use of these old pieces. Prints of old materials and a comprehensive collection of books containing engravings of the textile collections in foreign museums are among its other resources, and the old pieces of armor and the old potteries and laces have proved a fruitful source of inspiration to students of design.

A large number of rare and beautiful costumes and robes have been acquired by the museum, but these have been selected rather for artistic beauty than for historic value. However, a collection of period dolls, correct to the most minute detail of custom and coiffure, is being prepared and will shortly be on exhibition. This should be of much interest to costume designers.

## MRS. KIERAN AND HER STUDIO

In the matter of textile design much interest focuses upon the Studio of Textile Design, which has recently been opened in Castle House by Mrs. Thomas Robertson Kieran. Here designs for both woven and printed textiles will be originated. Mrs. Kieran has for eighteen years, both here and in Paris, made designs for silk and cotton materials which have been used by a well-known New York house and which have also been sent to London, Paris, Lyons, and Japan.

In the textile studio advanced pupils will be taught the final work of textile designing, and it may be possible for them to pay back their tuition by the work they do, which will be placed on sale.

This new textile studio will, in a way, assume the position of the designing houses of Paris, for here manufacturers will always find on tap a fund of new ideas. A thorough acquaintance with all kinds of weaving and printing methods is one of the important qualifications which Mrs. Kieran brings to her work. Such acquaintance is essential if textile designing is to be of practical value to the manufacturer, for while he wants first of all artistic work, the manufacturer must have designs adapted to the class of goods for which they are to be used. For instance, a Jacquard design would be of no possible use on a dobby-loom.

Another service which this studio can afford the manufacturer is the adaptation of designs to particular purposes. For instance, a certain manufacturer purchased a number of rare old ecclesiastical pieces, very beautiful in themselves but impossible to reproduce. These were sent to the Studio of Textile Design and from them patterns were made to meet the limitations of modern looms. Thus again it is a decided advantage to manufacturers to have designers here at home. A design may be too large to repeat or it may call for one or more rollers too many, and the revision of a design of this kind can always be best made by the original designer, who will carefully preserve all its beauty.

## THE ART ALLIANCE, AND DESIGNING

The somewhat recently founded Art Alliance of America is also lending a helping hand to the textile designer. This


association was founded under strong artistic and social patronage for the purpose of providing a clearing-house, as it were, for art products, and among the branches of applied art in which it is interested is textile design. In its literature the Art Alliance quotes a leading manufacturer as saying that there would be a greater demand in the United States for designers if there were men here who had establishments such as the great designing houses of Paris. This manufacturer criticizes the American designers as being too much given to the repetition of their designs, and while the same criticism might be made of foreign designers he claims that in that instance the matter is not of so great moment, as the field is so large that there is little chance of designs conflicting.

In its exhibition rooms the Art Alliance will show from time to time collections of textile designs from American artists, and it will be at all times prepared to furnish manufacturers with the names of young men and women specializing in this branch of industrial art.

The School of Applied Design for Women has a well-patronized course in textile design, and graduates are frequently placed in the establishments of well-known textile manufacturers. It is an inviolable rule of the school that the names of the houses with which a student has become associated shall not be disclosed, as the manufacturers are jealous of their trade secrets and dislike very much to have competitors know where their designers are obtained. It is interesting to learn that since the advent of the war a greater number of young women than ever heretofore have found positions in the textile houses.

## THE ALMOST UNLIMITED FIELD

As for the manufacturers themselves, they seem inclined to meet the American designer in a very fair spirit. As one man put it, "We want good designs too much to reject them from any source. Of course business is with us a strictly commercial proposition, and we can not afford to take poor designs simply because we wish to encourage American artists. There are many advantages in having skilful designers here at home to which we are not blind, and wherever we can in fairness accept American work we are very glad to do so. I have used American designs for a number of years and found them very satisfactory. As a rule I have found it better to confine myself to the work of two or three artists who do not market their wares to competitive houses. Designs are like handwriting; those of each individual have their own characteristics which he who runs may read, and it is not well for one textile manufacturer to produce materials so like his competitors' that the casual observer of shop windows can not distinguish the difference. The similarity which exists in all the work of one designer is also the reason why a manufacturer must obtain patterns from as many sources as possible, both American and foreign. He would be very unwise to confine himself to one field only when diversity is so important a factor in the goods he produces. For that reason both good European and good American designers will always find a ready market here."

## The Drezwellsley

*The new college dresses for Fall*

Suitable for school and every day wear. Distinctive dresses which are smart and at the same time serviceable.

Made in junior, flapper and misses sizes.

You can get the Drezwellsley at the better class Department Stores and Specialty Shops.

If you write us we will tell you where to get the Drezwellsley in your city.

The Drezwell Company  
Wholesale Distributors 33-43 East 33rd Street, New York, N. Y.

## Homer

### Rebuilder of Gowns

A GOWN remodeled by me means a creation that is up-to-date in every detail.

I REBUILD gowns successfully for out-of-town customers—send in your frocks.

I specialize in  
Gowns to Order  
only

Perfect Workmanship  
Prices Reasonable

11½ W. 37th St.  
New York

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## September has been called the Spendthrift Month

because it is the month of home-coming and the re-stocking of worn out, tired wardrobes.

Hosiery is naturally the first quest and the hosiery departments everywhere will soon be at their busiest.

They have anticipated the wants of the home-comers by providing a complete line of the newest styles of

### *"Onyx"* Silk Hosiery



which comprises the whole range of the new season's styles,—the smart new verticals and horizontal stripes, all the new clocks and the most beautiful shades and tones in evening hose as well as *the three classic special numbers*,—which are the utmost in hosiery style and value.

No. 235

\$1.00

Fine Silk with DUB-L Lisle garter top, triple extra spliced heel and toe, medium weight.

No. 350

\$1.50

Pure Silk, DUB-L wide garter top, triple extra spliced heel and toe, seasonable weight.

No. 106

\$2.00

Medium weight, fine thread silk, DUB-L Silk garter top, triple extra spliced heel and toe

All these numbers are made with the new  
"POINTEX" HEEL

*You will find "Onyx," the quality hose, at all quality shops throughout America. If you have difficulty obtaining your exact requirements — let us help you!*

## Lord & Taylor

Wholesale

New York



**Burgesser Models  
of Fall Millinery  
are now on display  
at leading dealers  
everywhere**

**H. D. Burgesser & Co.**

(Wholesale Only)

1 West 37th Street, New York





# V. DARSY

54, RUE DU FAUBOURG ST. HONORE, PARIS

Mesdames:

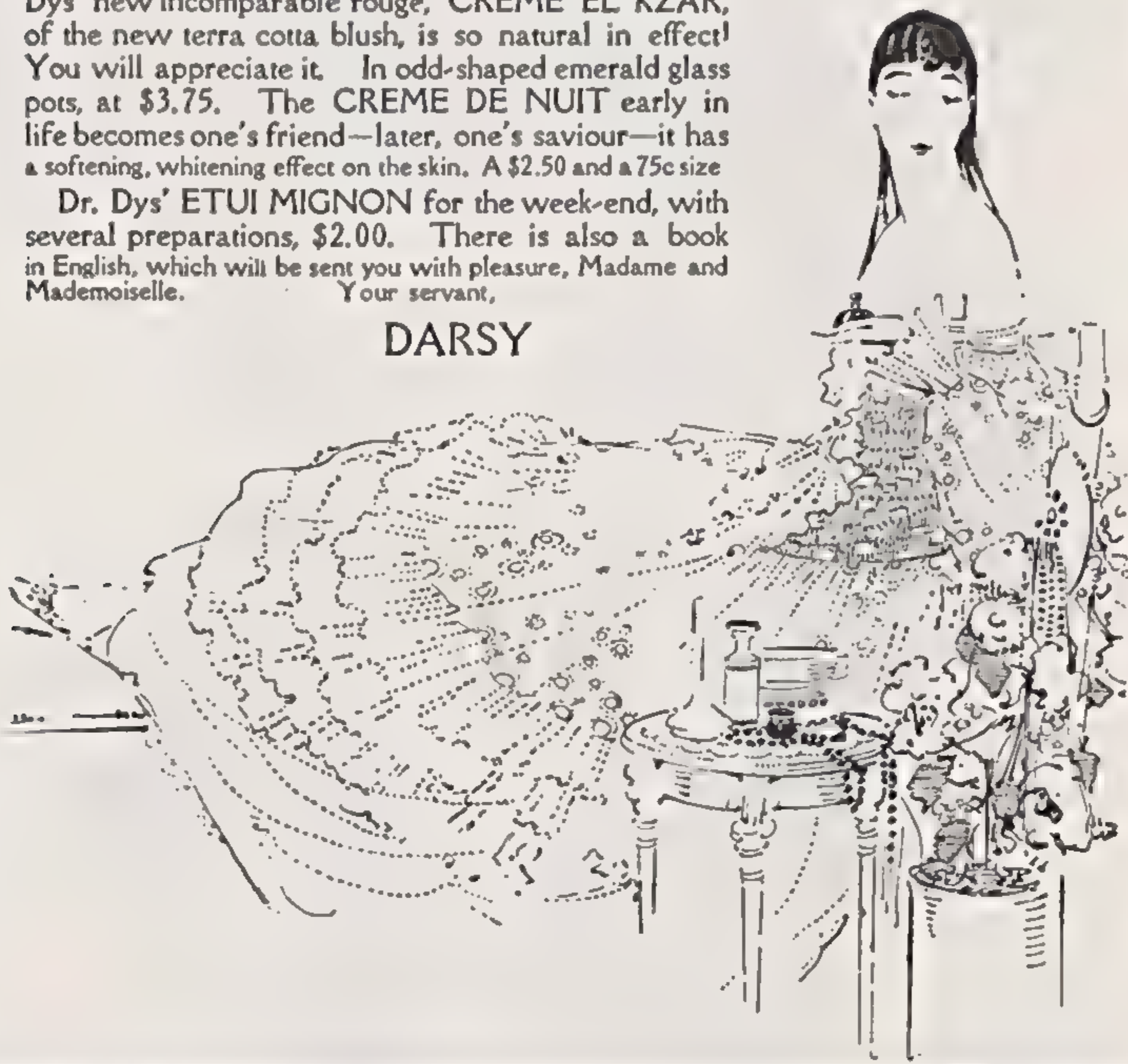
I would remind you that the exquisite preparations of that noted savant, Dr. Dys (some of which I speak of here), are always obtainable at my New York branch, at 14 West 47th Street. I beg a continuance of your kind patronage.

Allow me to suggest that the sportswoman—the typical American—will find CREME DE L'INFANTE a protection against both tanning and wrinkling. There are jars at 50c and \$1.50. Dr. Dys' new incomparable rouge, CREME EL KZAR, of the new terra cotta blush, is so natural in effect! You will appreciate it. In odd-shaped emerald glass pots, at \$3.75. The CREME DE NUIT early in life becomes one's friend—later, one's saviour—it has a softening, whitening effect on the skin. A \$2.50 and a 75c size.

Dr. Dys' ETUI MIGNON for the week-end, with several preparations, \$2.00. There is also a book in English, which will be sent you with pleasure, Madame and Mademoiselle.

Your servant,  
DARSY

New York  
Branch—  
14 West  
47th Street



Despite the war, lovely woman still wants new French toilet requisites, so here they are: toilet-water, \$1.50; talcum powder, 50 cents; extract, \$1 and \$3

## ON HER DRESSING-TABLE

DESPITE the war, lovely woman still powders her nose and likes that powder to be exquisite; so new French products are still made—witness those illustrated on this page. The broader of the two tall bottles at the top of the page, the talcum powder bottle, and the jar and bottle in the middle of the page are four containers of a series of preparations which owe their existence to the creative ability of a famous French chemist. This man has been a member of the juries on several international exhibitions and in each instance has been awarded a diploma. This means an acknowledgment of a knowledge which has been employed in the making of lovely perfumes and efficacious creams, and, indeed, in the designing of their receptacles.

Unique is the little jar which holds the vanishing cream, a cleverly blended preparation, which leaves no trace of greasiness. This round jar is blue like a Venetian sky, and, as shown in the photograph, has a brass cap which conforms perfectly to the symmetry of the jar. The tall broad bottle, at the upper left, which contains the toilet-water, is unusual as it has concave edges. The toilet-water and the extract, which is shown below the cold cream jar, possess a sweet, almost fruity odor that is most pleasing.

The talcum powder is noteworthy, aside from its extreme fineness of texture, for the perforated top of its container, which, instead of opening and closing when the screw top is turned, is worked by a lever at the side. This lever is pushed forward with the finger to open the perforations, and it springs back of its own accord and closes when the finger is removed. Thus the top is always closed when the powder is not in use. This preserves the powder and the strength of the perfume. The boxes which contain these preparations are of a lapis lazuli blue.

### LILACS THE YEAR ROUND

Lilac time has passed these many months, and autumn and winter must come and go before the odor of the great purple clusters is about us again, unless, perhaps, one has heard of a new French perfume which seems to have caught most successfully the evanescent fragrance of this flower. Even admitting the

fascination of the elusive bouquet odor it must be admitted also that there is something very gratifying and refreshing about a true flower scent—when it is true. And such a one is the lilac extract shown at the upper right.

The extract is not the sole representative of this perfume achievement. There is a lilac toilet-water, in a similar bottle, but larger, for \$2.50; a sachet for \$1; a face powder, in a satin case, for \$1; and a talcum powder for 50 cents. The talcum powder box has the same lever top as has the other talcum bottle described. The café-au-lait boxes and the lilac colored fastenings are all in accord with the good taste of this series.

### CARE OF THE SKIN

Because of unfavorable climatic conditions in Denver, there came to New York three years ago a woman who brought with her an enviable reputation as an expert in complexion troubles. By birth she is half French, half Austrian, and it was in Vienna that her first interest in medical science was awakened. Later, she went to Berlin, and there took a full course in nursing for skin specialists and learned how to perform certain operations and to compound certain formulas.

The result of this training is reflected in the professional appearance of this woman's rooms in

New York—cleanly metal wherever metal can be used, white linen hangings, sterilizers, and the specialist herself, a white clothed little person with quiet assurance.

She believes in the use of soap and water, but hygienic soap and cold running water, not hot water. For her facial treatment with compresses (a most beneficial one which cleanses, bleaches, and tightens the skin and varies in composition with each individual's need), the charge is \$3. For face and neck such a treatment costs \$5. A facial treatment which includes a light massage costs from \$1.50 up. Most of the preparations used are priced at \$1 each, though there are a select few which are slightly more expensive.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

PARIS

NEW YORK

## Purcell



### MISS PURSELL

IS NOW IN PARIS  
ARRANGING FOR

THE FORMAL  
PRESENTATION  
OF  
ORIGINAL FOREIGN  
FALL AND WINTER  
MODELS

### GOWNS WRAPS TAILLEURS

AT

26 EAST 55TH ST.  
NEW YORK

EXCLUSIVELY FEATURING:  
Reproductions of Original Models  
TO INDIVIDUAL ORDER

No Catalogs

ON OR ABOUT  
SEPTEMBER 15TH



# STERN BROTHERS

WEST 42d & 43d STREETS  
NEW YORK

## SMART NEW MODES FOR AUTUMN

### THE SUIT

A—Stunning Tailored Model of English plaid suiting, in new and effective cut; velvet collar, trimmed with seal; full flare skirt with pointed yoke at side. Colors: gray, brown and green. May also be had in navy blue or black gabardine. Special \$34.50

### THE DRESS

B—Attractive Afternoon Dress, in princess effect, of Georgette crepe and taffeta combined, silk lined; chiffon collar, prettily embroidered; dress fastens in front with buttons and loops of self material. Colors: navy blue, mole, seal brown and black. Special \$37.50

### THE BLOUSES

C—Blouse of white or flesh color crepe de chine, with front effectively trimmed with hemstitched yoke and embroidery; convertible collar; long sleeves with turnback hemstitched cuffs; hemstitched yoke in back; fastens in front with buttons... \$2.95

D—Blouse of allover fancy figured cream net, with underbodice of flesh color satin; small lace revers and lace down front, finished on both sides with buttons; high satin collar with lace frill... \$5.75



“Sempre Giovine  
Keeps My Com-  
plexion Soft and  
Clear.”

—Peggy O'Neil  
“Peg O' My Heart”



This charming stage favorite has given to “The Pink Complexion Cake” her unqualified and enthusiastic endorsement. Everywhere women who guard their complexions carefully are using this convenient skin cleanser in cake form.

# Sempre Giovine

(Pronounced Sem-pray Jo-ve-nay)

Meaning “Always Young”

A single trial has won for Sempre Giovine its many friends. Ask for a cake at your favorite toilet counter today. Or better still, phone now.



Send 4c and dealer's name for trial cake  
MARIETTA STANLEY CO.,  
Dept. 2186 Grand Rapids, Mich.



Black or Grey Cotton  
Messaline.  
\$4.00 in U. S. A.

*La Mode*  
REGISTERED  
TRADE MARK

Introducing Style 352  
The New English Service Dress  
For Fall 1915

These dresses also come in  
Mohair, Poplin, and Cotton  
Pongee in Black or Grey in  
a varying range of prices.

If your dealer hasn't them write for Booklet V  
showing a variety of models



HAYS AND GREEN  
352 Fourth Avenue New York City

Popular 309 in  
Black or Grey  
Cotton Pongee.  
\$3.50 in U. S. A.





## LA CHARMEUSE

One of the smartest of our Fall models—introducing the Winter note.

An original and very distinctive design which will appeal to women of more-than-average good taste.

On exhibition at all of the more exclusive establishments.

48 West 38th Street  
New York

PARIS

LONDON



Watch our Vogue space for newest creations



Plain monogramming appeals to the woman of conservative taste, and block initials within a red circle, or a cross-stitch sampler monogram in two shades of blue with a vine of pink roses and green leaves intertwined, or a mauve-striped towel initialed in mauve, are all designs the conservative would choose

## CONSISTENCY IN BATHROOM DECORATION

(Continued from page 72)

wash-stand set in the middle at the bottom of page 72 consists of soap-dish, tooth-brush holder, tooth-mug, and sponge dish, and may be decorated in any color in any of the patterns illustrated on the bottles on page 72; glass bottles may be ordered in any number to match, and may be labeled with the names of their future contents. The rose and daisy pattern on the left of the bottles in the middle of page 72 is particularly charming; the squat center bottle pays homage to the craze in our modern decorating for black, by scattering pink roses and their green foliage on a black field.



A sponge dish only, yet really decorative by blue and white daisies and pink roses. From Rich and Fisher



These hampers, made in three shapes, are absolutely sanitary

### FOR INDIVIDUAL TASTE

If the individual taste runs to the Adam or the Chinese Chipendale style of decoration, a bathroom might be papered with a paper of Chinese pattern and provided with a glass washing set and bottles painted with tiny slant-eyed ladies flaunting their painted parasols before a many-gabled pagoda or across an arching bridge. A number of specialty shops will carefully execute such special orders.

Beside the glassware there are new

and very original designs in crash toweling. At the top of the page are four extremely pleasing towel designs. The towels and bath-mat at the upper left of page 72, the bath-cape in the middle, and, at the lower left, the crash-lined reed slippers to match, these all make a delightful set in rosebud design for a woman's bath. The bath-cape and the crash-lined slippers are designed to fill a long-felt want. How many times has it happened to every one of us that in the midst of a bath the telephone has jingled an insistent call, demanding an immediate attention that can not be relayed through friend or servant. Now one has only to slip wet feet into these useful and dainty slippers and to slip into this warm and voluminous cape, and the most immediate summons can be answered, and satin mules and brocaded dressing-gown are left unstained and dry for future use.

For those whose taste is conservative or who prefer undecorated white toweling, there are new ways of monogramming which can not fail to make an appeal. At the upper right of the page is a crash



Mat, towels, and wash-cloth to match make the conventional crash itself a trim and decorative feature of the bathroom. These and towels above from William Meyer

towel striped in mauve, with the monogram enclosed in a mauve triangle; in the towel at the left, block initials are set in a red circle. Most novel of all is the middle towel; it is marked in a cross-stitch in two shades of blue with pink roses and green leaves twined among the letters. The towels in the set at the bottom of the page would make a charming present; the bath-mat, towels, and wash-cloths are all

(Continued on page 100)





**The Southampton** (Above) — In fine Suede Calf leather. Finished with a second rim and clasp of tortoise shell or amber. Very smart COLONIAL striped lining. Fitted with silk-leather framed purse and with novel combination mirror and powder puff. In tan, brown, gray, black, green and blue..... \$5.95

Also made of Black Morocco, Moire Silk, and the new Baby Seal in Mail (sea-green), Horizon Blue, Belgrade (light lavender), Carpathian (olive green).  
From..... \$5.00 to \$7.50



This Trade  
in every



Mark is  
Colonial Bag

A HANDBAG has and exacting test  
tise it under the CO-

to pass a very rigid  
before we will adver-  
LONIAL trade-mark.

These have stood the test for style, for material, for workmanship and for good taste, and we recommend them to you and are ready and willing to guarantee them.

The word COLONIAL, following the words Real Pin Seal, guarantees their veracity—you are safe if you purchase only COLONIAL Handbags.

All department stores, or through



**Tailleur** (Center)—A pocket book bag, with smartly tailored leather bracelet handle of real Morocco (black only) with inside metal frame. Bevelled mirror and envelope purse for change or powder ..... \$5.50

Also manufactured of Dull Pin Seal in black, and of Canada Calf in tan, brown, gray, green, blue, lavender. Prices to \$7.50

**The Piping Rock** Of Real Morocco leather in black only. A smart, one-piece bag with self-covered frame and heavy imitation tortoise shell top. Flowered ribbed silk lined, fitted with extraordinary combination mirror and powder puff and convenient inside compartment ..... \$5.95

Also made of Baby Seal in black only, and Canada Calf in tan, brown, gray, green, blue and lavender.  
From..... \$5.95 to \$8.50

SAMSTAG & HILDER BROTHERS :: :: 557-559 Broadway, New York City



**YOU CAN**  
*make your skin  
what you would  
love to have it*

Your skin, like the rest of your body, is continually changing. As old skin dies, new skin forms. Every day, in washing, you rub off the dead skin.

This is your opportunity—you can make the new skin what you would love to have it by using the following treatment regularly.

Just before retiring, work up a warm water lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub it into the pores thoroughly—always with an upward and outward motion. Rinse with warm water, then with cold

—the colder the better. If possible, rub your face for a few minutes with a piece of ice.

Woodbury's Facial Soap is the work of a skin specialist. This treatment with it will make your skin fresher and clearer the first time you use it. Make it a nightly habit and before long you will see a decided improvement—a promise of that lovelier complexion which the steady use of Woodbury's always brings.

A 25c cake of Woodbury's Facial Soap is sufficient for a month or six weeks of this treatment. Get a cake today. It is for sale at dealers everywhere throughout the United States and Canada.

**Write today for sample**—For 4c we will send a "week's size" cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. Address The Andrew Jergens Co., 909 Spring Grove Ave., Cincinnati, O. In Canada, address The Andrew Jergens Co., Ltd., 909 Sherbrooke Street, Perth, Ontario.

## Lilas Arly

—the joy of Spring, the lasting memory of beautiful gardens—the ineffable charm of youth. It is as if the lilac clusters were torn apart and the little blossoms scattered all about you in a shower of fragrance.

Lilas Arly is made in flower-loving France and is offered to you in a delicate bottle which in itself is a thing of beauty.

Extract \$1.00 or \$3.00. Toilet Water \$2.50. Talcum 50c. Face Powder \$1.00. Sachet \$1.00.

For sale at Toilet Goods Departments of the better class.

Send 15 cents to RIKER & HEGEMAN CO., 340 W. Fourth St., New York, for liberal sample bottle of Lilas Arly Extract.



**Arly**  
PARIS





If your Boots are smart they are of "F.B.&C." Kid, if they are of "F.B.&C." Kid they're smart.

THE Fall of 1915 and Winter of 1916 is truly the age of individualism, and in shoes especially. There will be low shoes and high shoes, buttoned or laced high, of soft toned, "F.B.&C." Kid for street and dressy afternoon wear. For evening there will be dainty French heeled slippers in delicate shades, and these, too, will be of "F.B.&C." Kid which wears so much longer than satin and is so easy on the feet.

Combinations will unquestionably be very smart; that is, boots and shoes for less formal wear will be topped and spatted in different colors, and all will be of "F.B.&C." Kid.

There are many reasons why kid has taken the place of cloth, suède, and buckskin. First, because shoes hold a much more important place in the wardrobe and kid does not look cheap. Secondly, with fashion's tendency toward short skirts, shoes are more in evidence than heretofore.

Moreover, kid renders the much desired trim, close-fitting effect that emphasizes the beauty lines of the foot and ankle. Other leathers do not.

The "F.B.&C." fancy colored kids in various combinations were all "good style" for Spring. Fall shoes, however, will feature a greater variety of shades. Among these will be "F.B.&C." Bronze Kid and "F.B.&C. Golden Brown Kid, color No. 21." Because of their strict neutrality these particular colors harmonize with gowns of almost any shade and have the advantage of being appropriate for both street and dress wear. Then, there are charming shades carefully selected and made up in the new Fall styles. They come in "Soldat Bleu," Navy Blue, Neutral Gray, Battleship Gray, Metallic Brown, Haze Green, and Forest Fawn. These colors, too, are neutral enough to harmonize with almost any costume.

Remember these points while purchasing your Fall boots and evening shoes.

If your dealer cannot furnish you with shoes made of "F.B.&C." Kid write to us and we will direct you to a dealer who can supply you.

The Fashion Publicity Company  
P. O. Box 1751 New York City

## SOLEFUL AUTUMN SUBJECTS

(Continued from page 57)

the front and trimmed merely with the stitching which outlines the top. Children's boots are particularly pretty in combinations of leather, as the tops may match the stockings. This is especially true in such a case as that illustrated at the lower right, where the tops of the boots are of white kid and the vamps of black patent leather.

For the golf links, or other sports wear, high boots will be worn. The boots shown on page 57 with the portmanteau is an excellent model, of heavy tan bordered calf with an extension rubber sole and a one-and-one-eighth-inch heel, finished with a rubber tip.

For house wear Foster & Company is showing a new and comfortable breakfast slipper, which is sketched at the left in the group with the portmanteau. It is of red leather trimmed with black patent leather. The disfavor house slippers are usually in is rather lessened by the good style this model bespeaks.

### SLIPPERS AND STOCKINGS

Slippers show the least noticeable changes of any footwear, and will be of satin, as heretofore, to match the color of the frocks with which they are worn. The silver and gold tissue cloths which are to be extensively used in gowns, demand a slipper of the same character. A model, shown by the portmanteau, meets this demand and comes in aluminum cloth or untarnishable gold cloth; neither fabric tarnishes. Buckles are still of a diminutive size, and many of them are jet or colored beads. The shoes shown on page 57, except the house shoes, are from Cammeyer.

Stockings, until this summer, although light in color have not shown much design. However, checks, plaids, dots, and all sort of stripes were shown for sports wear in the spring, and the better ones among these will be used for the autumn, notably such a stocking as that shown at the left over the back of the portmanteau. This stocking is of heavy silk and lisle in a gray mixture, with a woven black stripe. Other pretty effects for the golf links are those in the checked designs shown at the top of page 57. These come in mixtures, as well as in white, with a black thread through them.

For afternoon wear, stockings showing clocks are quite the prettiest. A black stocking with three clocks in the front is shown in the picture at the top of page 57. The mules at the lower right of the same picture are of Dresden flowered satin.

Striking color combinations are shown in stockings as well as in boots. Those at the extreme right at the top of page 57

are of light bronze, embroidered in jade and lapis lazuli blue. As this embroidery is not overdone, and is only at the sides, it does not offend the more conservative taste. The stockings at the extreme left in the middle of page 57, and those second and third from the right at the top of page 57, are from Peck and Peck. The others are from Franklin Simon & Co.

For evening wear, not only embroidered stockings, but openwork and lace stockings, will be used extensively. These are often cobweb-like in texture, and at times are relieved by a clock, or a bit of embroidery at the sides.

Before leaving the question of boots and stockings, just a word must be said about the portmanteau illustrated on this page, which has been especially designed to carry them. This bag, which is of black enameled canvas, is arranged in compartments and lined throughout with soft gray Canton flannel. In each compartment is a pocket-like arrangement into which the boots may be slipped. The bottom of the portmanteau is intended for top boots and heavy walking boots, while the tray is designed for slippers and the lighter boots; it is from Mark Cross Co.

### THE WAY OF BAGS

Novelties in bags are not lacking for the winter. Perhaps the most unusual one is the attractive long black moire bag shown in the sketch at the upper right on page 57. This is beaded in steel, and the steel is also used to decorate the narrow section in the middle. Certainly all the implements of vanity—powder, paint, and handkerchief—could be carried in it with ease, though this bag is one of those delightful feminine vanities in which usefulness is secondary to beauty. Silks, suèdes, and velvets for bags are likely to take precedence of leather; suèdes are used with the tailored suits, and silks and velvets with the afternoon costumes. In shape, the bags are wider than formerly, and only in isolated cases do they show the extreme length of the one worn over the arm.

Shopping bags of a superior sort are shown in the illustration at the bottom of page 57. The one to the left is of black velvet, broken by a yellow check. This bag and the one at the upper right of page 57 are from Franklin Simon & Co. The second in the group is of black faille velvet lined with white velvet, and held by a silver clasp; it has a plaited frill around it, which is in accordance with the bouffant tendency of the mode. The last bag is of black moire embroidered in steel beads. This, too, has a silver clasp and is finished with a long moire strap. The two last described are from Lord & Taylor.

## CONSISTENCY IN BATHROOM DECORATION

(Continued from page 98)

monogrammed in delft blue, and are boxed and tied with ribbons of the same color, ready for delivery. To go with these simpler towels come bottles and wash-stand sets, painted with a conventional vine of any color.

A well-known woman decorator has lately imported sets of unpainted but exquisitely cut rock crystal; these make dainty accessories, as do the more familiar cut glass and engraved glass sets. A set of forty such cut glass bottles, stoppered and lettered in gold, was recently ordered from a well-known glass and china shop on lower Fifth Avenue, and for a man's bathroom nothing could be in better taste.

In the middle of page 98 is a sanitary hamper, a necessity beyond question. These hampers are made round, rectangu-

lar, or triangular, and are made of wood—gum veneer cemented together under thousands of tons of pressure, to give a substance that will not split.

This hamper can be procured in a white enamel finish, or in one showing the grain of the wood of which it is made. The round hampers come 26 by 15 inches, 28 by 16 inches, or 30 by 18 inches, and all the shapes are of these heights. The three varieties cost from \$3.50 to \$5.50; the wood finish is the more expensive.

The tendency nowadays is to have everything not only exquisitely luxurious and dainty, but individual and original as well. Why then, if this be true, should the bathroom alone be left untouched and unadorned, with staring blank walls and conglomerate and ugly accessories?



SEPTEMBER finds the Summer girl homeward bound.

After the gay season of sports and pleasures the first thought should be her complexion.

No matter how beautiful the gown or how becoming the hat, the effect is lost if the complexion is poor.

## Gouraud's Oriental Cream

for over sixty-seven years has befriended women whose complexions are marred by the winds and heat of Summer.

It is a delicate liquid powder which imparts new life to the skin—the freshness and vigor of healthy youth, as well as a delicately clear and refined complexion of pearly whiteness.

Put Gouraud's Oriental Cream on your list now and prepare for your complexion for the season's entertainments.

**\$1.50 per Bottle**

At your department store or druggist—or mailed direct on receipt of price.

### Special Trial Offer

We want to give every woman the opportunity to try Gouraud's Oriental Cream at our expense. Send us today your name and address for a liberal trial bottle, sufficient for 10 days' use, and convince yourself of its merits. Please send 10c. (stamps or coin) to cover cost of mailing.



Ferd. T. Hopkins & Son  
37 Great Jones St.  
New York City

19 St. Bride St., London, E. C.



# PUSSY WILLOW POSTER ~ PRINTS

*The Qualité Silks  
that inspire the  
Fashion Creators  
who dare to be  
different*

H. R. MALLINSON & COMPANY  
FORMERLY H. C. MIGEL & COMPANY  
4TH AVE., AT 20TH ST., NEW YORK & PARIS



*Annette Kellermann* says:

## Improve Your Health

DO you realize how much your personality depends on your figure and carriage—how much your grace and beauty of appearance will be enhanced if your form is symmetrical?

Many of my pupils write that their general mental as well as physical condition has been greatly improved after taking my course.

What I have done for them I can do for you. It requires but a short time in the privacy of your own room each day—and the results are absolutely guaranteed.

## Perfect Your Figure

By properly carrying out my instructions, you can improve your general appearance, reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped.

My system stimulates, reorganizes and regenerates your entire body. It helps transform your food into good, rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders and generating vital force.

My book, "The Body Beautiful," should be read by every woman, and I will send it to you free. It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be vigorous, healthy and attractive.



I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural, drugless methods. Millions of people have seen in me a living demonstration of my unique system of health-culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you.

### MY GUARANTEE:

With my free book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send 2-cent stamp for "The Body Beautiful" and Trial Plan to-day

ANNETTE KELLERMANN, SUITE 928-V, 12 WEST 31st STREET, NEW YORK

## COVERLEY CLOTHES

### FOR AUTUMNAL DAYS

Importations of "Coverley" Clothes—for Men and Women—just received—express in texture, as well as in make and finish, the last word in apparel suitable to the out-of-doors life.

Novelty and variety mark other "Coverley" specialties—the lesser articles of apparel

SPALDING · FIFTH AVENUE

BETWEEN FORTY-THIRD AND FORTY-FOURTH STREETS, NEW YORK



## YOU ALWAYS CAN TELL

(Continued from page 50)

I feel sure it is yours for you are the girl with the mufflers—the only one here who wears those astounding, gaudy, naive, French things. The one you are wearing to-day, that tomato-colored affair that ties in the back like a very little girl's bib, is just too good to be true. No one has any right to look as pretty as that. And you've tried about every color now and haven't been able to discover an unbecoming one. There is something very wrong with a girl whom every color becomes. Lady of the Impossible Mufflers, when you return from your eighteen holes, the boy here will have the honor to present you with this note.

Reginald V. Boreel,  
(who is waiting in the card-room.)

Card substituted for the letter in the firm grip of the fabulously tipped boy five minutes after the letter had been impressed upon him with minute instructions as to how, when, and where to deliver it.

Mr. Reginald V. Boreel,  
Lieutenant in the Second Life Guards

Madam:

I recently found a scarf which I believe may belong to you. May I have the honor to present myself to you and your partner and return the scarf if it is yours?

Letter to Mr. Cecil Harcourt, Burntwood Park, Winchester, England:

Dear Cecil,—

It is impossible to exaggerate the unimportance of things. That horror that is Europe, that piteousness that is home, have sunk for me beneath the surface of an earth that is very grass-green and sky-blue, bursting with sunshine, just silly with dance music, frothy as whipped syllabub and flummery, and full of all manner of pleasant devices—long green swims out to sea, long green drinks and long brown smokes on the piazza, clean white nights, very big soft ones—with a bath where I can see it when I open my eyes suddenly, remembering the trenches—and girls, lots of them, just where I want them, within eyeshot so I can see their pretty little hands and feet go, and hear their silly little tongues chatter; but not, by a hundred miles, within speaking distance. I can't be disturbed just yet. Newport was the best advice you ever gave me.

Also, man alive, it is impossible to exaggerate the importance of unimportant things—scarfs, for instance. I was driving in a long loungy car the other day. Suddenly, at a bend in the road, a scarf flew out of the car ahead of me and puffed down into the dust—poor thing. The car was gone before I could get the number. No one seemed to miss the scarf, and I've been going up and down the land looking for the owner ever since. One would for a scarf of that kind. Fancy! the thing has this bit of bravado embroidered all along its lavender length: "Dieu, que les hommes sont bêtes!" Most preposterous bit of feminine insolence I ever glimpsed. Of course I am bitten to experience that flame of scorn and that glint of humor at first hand. I have picked out a girl here whom it ought to be—an unrighteously pretty girl with a red mockery of a mouth—and lavender is annoyingly becoming to her.

I fancy I've been something of an ass in the way I've gone about finding her. I advertised and I wrote to the dress-makers here, and they said they'd never heard of such a muffler; and the other day, at the Golf Club, instead of speaking to her partner the moment I clapped eyes on her, I left my card with a boy to give her when she came back from her game; and she left the links on the other side. The management said it didn't know her; she'd never played there before—didn't look to me as though she'd ever played

anywhere before; and as I don't know a soul here—curse those relatives of mine that are lost somewhere on the road from Coronado!—I can't meet her.

I caught a flutter of her at the Clam-bake Club this evening. She wears the most absurd mufflers; no one else here does and, I don't know whether to think it's improper of her or only French. This evening it was a mad thing—a sweep of blinding blue on one side, and a flame of orange on the other, with a great shoulder buckle.

Oh, I say, excuse this babble, old man, only I know you're glad to have it instead of that raving from the trenches. If you can fix it up to come over here for that aviation course, it would be just the thing for you—and a damned relief to me. No, they don't know yet whether I'll be fit to go to the front again or not. I'm trying not to worry—or importune God about it.

Yours,  
Reginald.

Note handed to Miss Marion Oliver in her garden:

My dear Miss Oliver,—

Your butler is very forbearingly allowing me to sit on your veranda while I compose this. If you do not like it, he will come back and send me away—and that would hurt his feelings, which I can see are most kindly; and as he has told me your name, I do not like to do anything to offend him. Please try to come back with him.

You see I have a scarf of yours—at least I hope it is yours—and I am very anxious to get rid of it, although I like it well enough in a way. I've advertised for you, and written for you, and now I have taken this desperate way to meet you.

You are in the garden. I know because I saw you over the hedge. Please come out here. I am sorry I am so flippant; but if you do not like it, you did not lose that funny scarf, and I will go right away—quite quietly.

Reginald V. Boreel.

P. S. I am of good family.

A note delivered one evening, two weeks later, to Mr. Reginald V. Boreel by Miss Oliver's chauffeur:

Dear Nice Person,—

My conscience and I aren't having a bit of a good time together. My conscience tried so hard this afternoon when we were out motoring to tell you something and I wouldn't let it. And you've been so nice about proposing to me several times, I—I really feel I owe it to you. So I am sending my conscience out to tell you while I pull the covers over my head and die of blushes.

It's about that scarf. I told you to-day I didn't play fair about that and you said, "What wasn't fair about that?" Just as soon as I told you I had the muffler you came right out on the veranda to see me, and that was fair enough—except the wicked-sweet way you looked.

And my conscience was put off with good words; but now it is lashing its tail.

I—I saw your advertisement in the paper and the notice on the bulletin, and I dropped the note out of my hat on purpose, and I ran away on the golf links, and—and—

Why?

Just to see how much you cared, and because, by that time, I was a little afraid. I am afraid of you, you know. I shouldn't care about a man I wasn't afraid of.

And all that is nothing compared to some other things I've done. That lavender muffler belongs on my cerise hat, you know. It snaps on. It—it couldn't very easily get lost, could it?

(Continued on page 106)

*"In every gown  
I wear"*

THE OMO—the dress shield that prevents worry. "With The Omo Shields on guard I dance blithely, having no fear of stains or ruined dress."

Washable? Yes indeed. Double-covered? Surely.

At your favorite store you'll find The Omo Shield in all the styles for various costumes. If not, send us 25c and your dealer's name for Sample Pair.

Would you like an interesting booklet on Dress Shields and their wearing? Yours for the asking. Write to-day.

THE OMO MFG. CO.  
60 Walnut Street  
MIDDLETOWN, CONN.







Every mother  
wants her boys to look  
as well as any boys she sees.  
If they look better without added cost,  
she is usually better pleased.

## K&E KAYNEE K&E GARMENTS

help to improve the appearance of boys without adding to the cost.

There are blouses for boys of all ages, and shirts like father's for the older boys.

Just the garments that school-time necessitates.

There are wash-togs and rompers for the little fellow—all made in the best possible way.

Made in the largest and most modern factory in the world devoted exclusively to the manufacture of children's garments.

All are made of exclusive, unfadable fabrics in almost limitless variety, and sold wherever mothers buy good clothes for their children, at 50c a garment and up.

If your dealer hasn't them, he'll be glad to get them for you. If you can't get them easily, write to us, and we will advise you of some nearby dealer who carries a complete assortment.



Boys' Suits  
for daytime



Pajamettes  
for night-time



(K&E Blouse Makers)

New York

KAYNEE BUILDING

CLEVELAND

Chicago



Curved to show her supple waist, flared since Fashion says so—a coat of Hudson seal richly trimmed with black fox fur. Priced at \$87.50

Out of our  
Fashion  
Book  
of Furs  
Come these

A scarf of Black Fox encircles her throat. A muff completes the set. Muff \$18.50. Scarf \$13.50. Set \$32.00 complete

## Smart Furs for Limited Incomes

FURS that look rich, that *are* rich, that give that last perfect touch to a completed costume—yet, that need not be expensive.

Aside from their practical warmth and their beauty, furs will be in demand this winter, more than in any former year. And the modes of a season ago, are not those worn by smart women now.

Lamson & Hubbard, known as "New England's Leading Furriers," because they led, first in the New England States, later in every State in the country, have prepared a wonderful book of the new modes in fur sets and fur coats, called "*The Theatre of Fur Fashion*." A copy is yours for the asking—and a convenient little blank is printed below to send us your name and address. This book contains photographs and descriptions of the leading modes of the winter—in both high priced and little priced furs.

Lamson & Hubbard have introduced to American women many of the exclusive styles that have served to model the mode of the season—their Paris staff keeps them informed instantly of any change in the trend of style—yet, because of the enormous buying and selling they do, their prices are under others' prices for similar quality and less fashion.

## Lamson & Hubbard

"New England's Leading Furriers"

801 Bedford Street  
BOSTON, MASS.

Gentlemen:  
You may  
send me a copy  
of your "*Theatre  
of Fur Fashion*."

Name.....

Street.....

Town.....

State.....

801



# Castle Hats

Castle Novelties  
now on display at  
the Leading Shops.



Number 1055



Number 780



Number 852

*If your Dealer cannot  
furnish the desired hat  
write to us and we  
will see that you get it*



L. F. CASTLE COMPANY,  
MANUFACTURERS OF  
LADIES' AND MISSES' HATS  
63-65 WEST 38TH STREET  
NEW YORK.



## JAPANESE HOTELS

"If you only know how," a friend confided to me just before I left New York, "Japan is the most delightful place in all the world to live—and the cheapest." And though I had no idea of living there, a few weeks probably being the limit of my stay, I was appreciative of the points as to "knowing how," which my friend gave.

I wanted, during the short period of my stay, to see Japan and the Japanese, not stray Americans who were stopping in their travels and who made shift most unnaturally with transplanted customs and conveniences. So, upon the advice of my friend, I stopped almost exclusively at native hostleries, not at the high-priced hotels, where efforts to be modern are apt to include a gramophone or some such hideous incongruity. Electricity, to the extent of lights, fans, and a telephone, were the only modern innovations in the hotels at which I stopped, and even these unsightly, though useful, evidences of modernity were discreetly hidden behind screens and huge fans. Candle lanterns were used unless electric light was particularly requested.

### JAPAN SALAAMS

At any tourist bureau, or even at any consulate, a list of native hotels of various classes can be obtained, but I confined myself entirely to those which my experienced friend had found entirely to her taste. That in Yokohama was a substantial two-story building on Honcho, or Main Street. A very pretty girl, slender, fine featured, a daughter of the proprietor, came out to meet me, dropping daintily to her hands and knees and touching her forehead to the floor in greeting as she came. She spoke English with a charming accent, and contrived to make me feel that my arrival was in some way the most delightful occurrence that had ever befallen her house. A large delightful room was given me at the head of the wide flight of shallow polished dark wood steps; it overlooked a covered bamboo balcony and the pebbled street below.

A kimono and sandals were provided, as a matter of course, for who could sit on a floor, however soft, in belt and collar and hot leather shoes? Indeed, the hotel kept these for the use of all patrons. As a matter of fact, I had left my shoes in the hotel foyer, a square of pebbles inside the sliding screens that did duty as street doors. There were rows and rows of shoes and sandals waiting there, but there was no checking system; the Japanese have marvelous memories.

The floor of my room was soft and springy. It was of "tatami," or inch-deep yard-wide padded blocks of finely woven matting that were fitted together without nails like an inlaid floor. There was a long narrow panel of mirror between the windows, or perhaps I should say, doors—they were all "shoji," or split bamboo and paper screens that slid in grooves. Three entire sides of my room, facing the balcony, the hall, and the apartment adjoining, were of screens that disappeared into the walls or into each other in some mysterious way, and let in the breeze from all quarters. There was nothing in the room but a tall two-leaved wisteria screen, and its rich greens and lavender contrasted delightfully with the soft browns of the bamboo and matting, and the linen-covered mats in the middle of the floor.

Clad in kimono and sandals, I seated myself on one of the mats, and instantly a little blue-clad maid, tea-tray in hand, salaamed before me. As I drank the amber-tinted "ocha" from the tiny handleless cup, other guests of the hotel—some score of natives of all ages—smilingly prostrated themselves with many admiring and ingratiating gestures, in the passage just outside my parted screen. They were doubtless actuated much more by elemental curiosity than by any desire to bid me welcome, but for that they were none the less picturesque and entertaining.

Tei Yamamoto, the pretty daughter of the house, lavished all her English, and every other attention that she could devise, upon me. These attentions included luscious figs out of her own garden and "European chicken," which means the freshest and tenderest of native chicken, broiled after the most fastidious fashion of the west.

Yes, assuredly I wanted "European chicken," but first I wanted a bath. Would I have the wooden or the porcelain tub? I would have both, the wooden one to-day, the other one to-morrow. This made Tei Yamamoto laugh and show her pretty white teeth. The wooden tub proved to be a huge square vat built into one side of the wall, six feet by four at least in size, over four feet deep, and filled to the brim with warm water. There were wooden steps outside leading up to the copper-bound rim, and two steps inside, which I discovered by cautiously feeling under the water as I slid down.

A Japanese would have dipped water out of the tank with the little wooden pails that stood about the floor and poured it over herself from head to foot. Or half a dozen of them would have bathed together, splashing each other and sliding merrily about over the hard polished wood floor, doors and windows all wide open.

### THE ORDER OF THE BATH

In concession to my unaccountable western fastidiousness, the screens of the bathroom—which was on the first floor and gave directly on the kitchen on one side and on the street entrance on the other—were closed. However, the two walls that were not screens were of transparent glass and such wide meshed bamboo that it seemed futile to go through the mere formality of drawing them together, though they opened on the side entrance of the hotel, and on the yard of a silk weaving shop next door. But the curiosity of the vicinity, so far as I was concerned, seemed to have been satisfied, and I was left for my ablutions in that solitude which in Japan is regarded as one of the abnormal prejudices of foreigners.

I had fortunately been warned by my friend at home to take soap and towels, as the Japanese consider the use of the former an untidy practise, and a native hotel would no more offer the latter to its patrons than an American hotel would offer handkerchiefs and socks.

The porcelain bath proved to be circular in shape and not so deep as the wooden one. It was something like the basin of a fountain, and was approached by several steps of several colors; soft blue and green and buff predominated.

(Continued on page 106)

## BUY BELDING'S AMERICA'S BEST SILK FABRICS

Guaranteed Not to Rip,  
Split or Tear

**B**ELDING BROS. & CO. established over 50 years, they are today the largest manufacturers of pure silks in America.

The market is flooded with adulterated silks. The only safety is in the makers' guarantee. And the only silks guaranteed by Belding Bros. & Co. have this name **BELDING'S** woven in the selvage.

Belding's Silks have beautiful, soft, lustrous texture; up-to-date colorings; smart designs and broad range of weaves and weights. They dry-clean without damage. White washes like muslin.

Retail prices \$1.00, \$1.25, and \$1.50 per yard (36 inches wide).

### Belding's Guaranteed Lining Silks

The most serviceable and stylish lining material; plain colors and novelty designs.

The Belding Guarantee Bell Tag or Label attached to a ready-to-wear garment identifies and guarantees the lining.



### Belding's Tearless Petticoat Silks



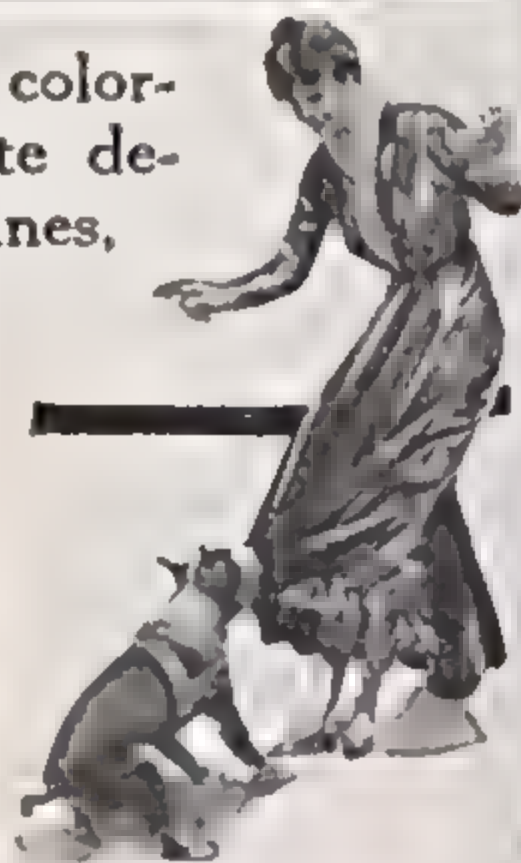
"It won't tear"

Especially adapted to present styles of skirts. Noted for unequalled wearing qualities. All fashionable shades; warranted not to Rip, Split or Tear.

### Belding's Guaranteed Dress Silks

Fascinating colorings, exquisite designs, Messalines, Taffetas, Poplins, Satin de Chines.

A most enticing variety from which to select your new frock or waist.



"It won't tear"

Booklet, "Story of a Silk Mill" sent postpaid on request to our Chicago Branch, 213 W. Monroe Street.

### Belding Bros. & Co.

New York Chicago St. Louis  
Philadelphia Boston Cincinnati  
San Francisco St. Paul Baltimore  
Also Manufacturers of Belding's Sewing Silks and Belding's Embroidery Silks



ONE day a few months ago a woman novelist of national reputation found herself in a New York hospital with three or four weeks of convalescence ahead of her. Lying there, looking up at the ceiling, she went back over the period when, alone, almost penniless, seventeen and ablaze with life, she set out from Canada to fight her way in a business world of men and to seek adventure in a world wherein everybody, especially men, seemed to her marvelously romantic figures. A great deal happened to her, and in a very great hurry; and the convalescent, running back over that thrilling, colorful time, began to set it down on paper. It was a *tour de force*—one hundred thousand words written in two weeks. And she called it

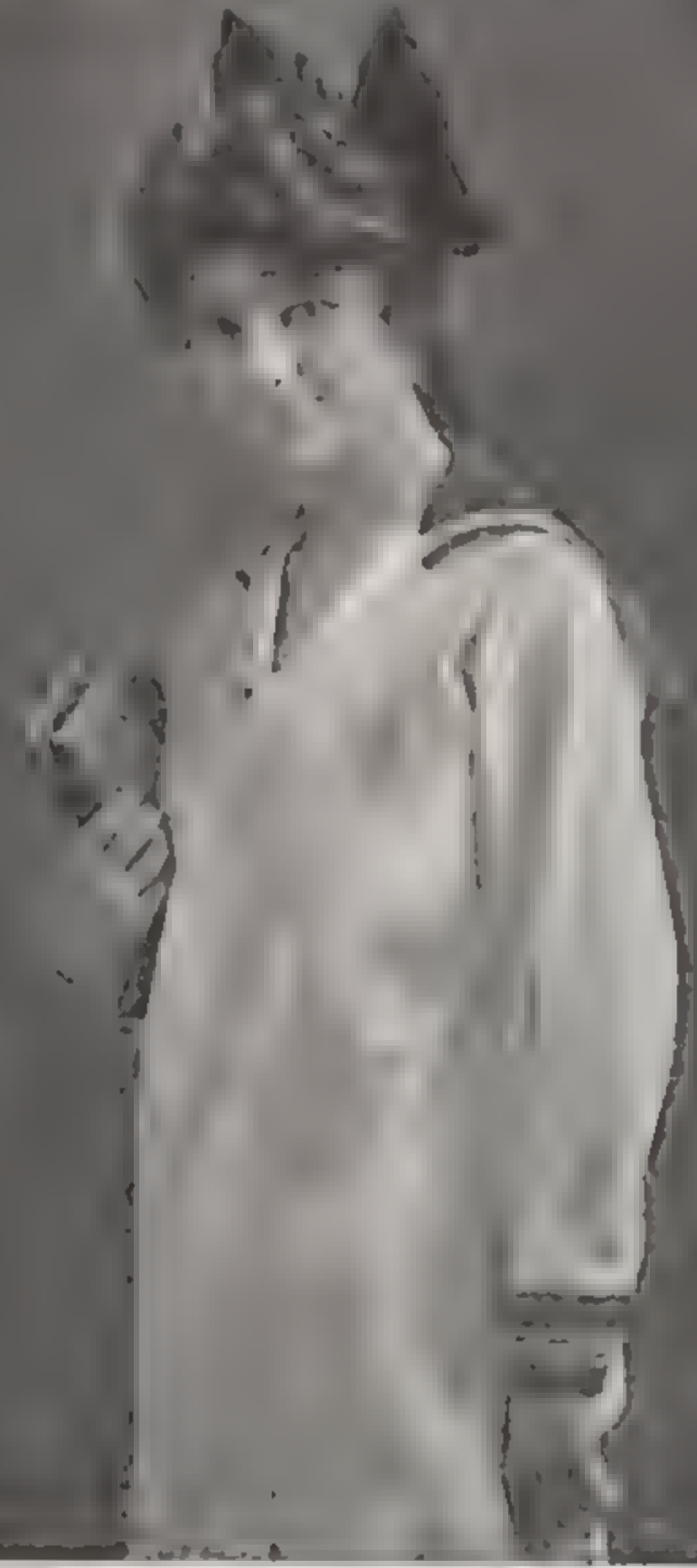
# ME A BOOK OF REMEMBRANCE

The book is anonymous, of course. It is a breathless story of love, adventure, and daring. It is worth a dozen sociological volumes as a revelation of what the cage, attractive, romantically innocent girl meets who goes forth into the business world of men. It is a literary gem as a perfectly transparent self-revelation of character. The personality revealed on every page is one of almost uncanny fascination. She is, as the book shows, the daughter of an English-Irish artist and a mother who had spent her early days traveling about the country of her birth as a dancer and tight-rope walker. She has that peculiar sensitiveness of the artist which catches and records those over- and under-tones of prosaic life that constitute romance. She has the child-like, often the appalling, simplicity and frankness of a race far removed from the Anglo-Saxon. Otherwise she could not have had the experiences she had, nor written them in the manner of "ME."

Price \$1.30 net, postage 10 cents

Published by THE CENTURY CO., New York City

## Paul Jones Middy for School Days



PAUL JONES  
SCHOOL DAYS  
MIDDY & CO. BALTIMORE

### FOR SCHOOL WEAR—THE PAUL JONES MIDDY

Insist on the label. The words "Paul Jones"—when shown with the head of the Admiral—mean **TAILORED PERFECTION, SMART STYLE and FAST COLOR** in your middy blouse. You should find The Paul Jones Middy at all **GOOD STORES**. If your dealer cannot show it to you, write to us—we'll see that you're supplied.

**Morris & Company**

Baltimore, Md.

Dept. E.M.

ORIGINATORS OF THE MIDDY BLOUSE

Time well spent

## PACKER'S LIQUID TAR SOAP

**WET** the hair. Sprinkle on the soap. Develop a lather. Rub it into the scalp thoroughly. Repeat the process, if necessary. Rinse thoroughly. Dry.

*Delightful Refreshing!*  
The scalp and hair are thoroughly clean.

50c. at druggists.  
60c. by mail, post-paid.

THE PACKER MFG. CO.  
Suite 87K  
81 Fulton Street  
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## HOUBIGANT COEUR DE JEANNETTE

A perfume that has an indefinable charm, a haunting note that softly re-echoes like the sweetest cadences of modern music. **COEUR DE JEANNETTE** yields to the woman who uses it a capricious will-o'-the-wisp quality as bewitching as it is evasive.

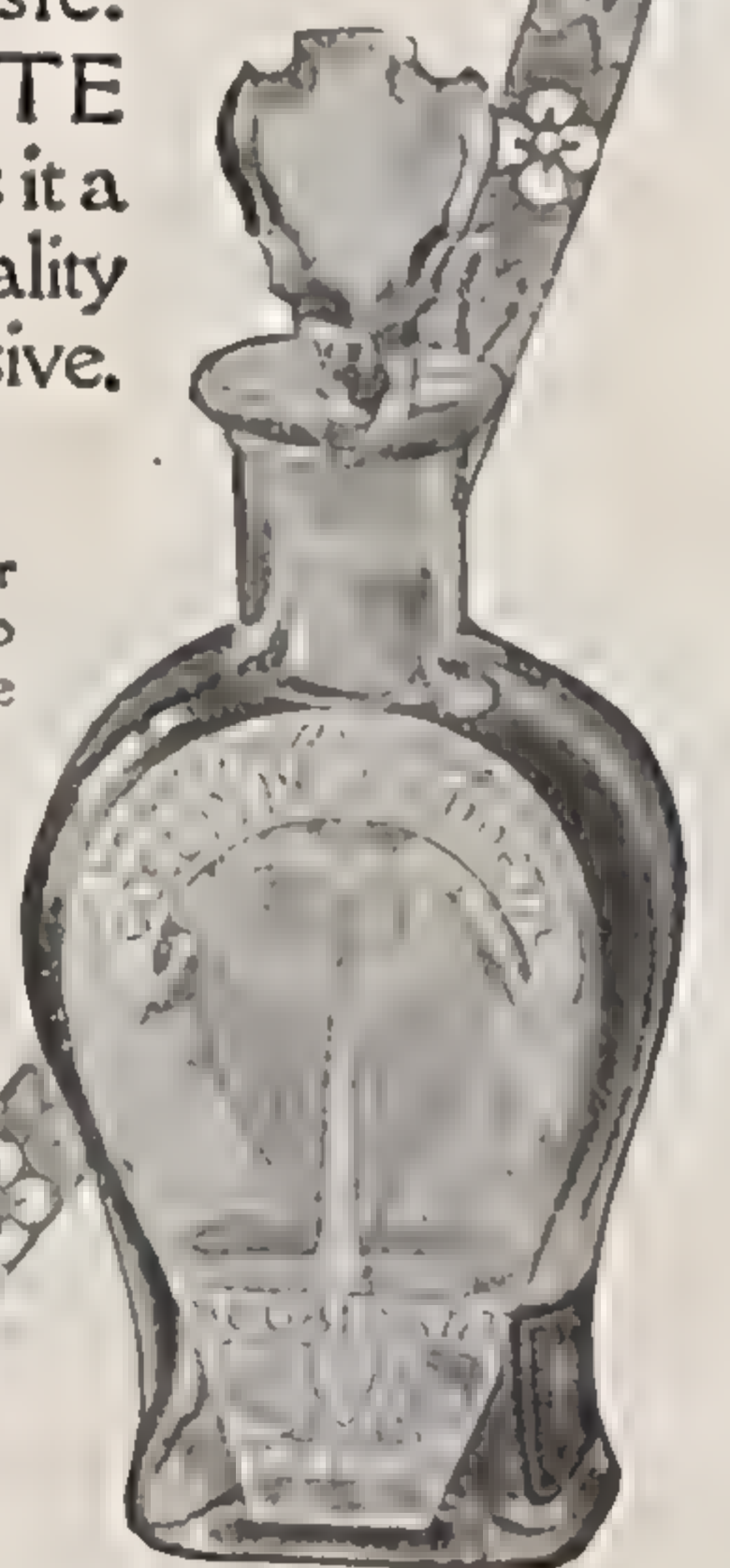
At dealers and our stores

Extract	Talcum Powder
Toilet Water	Sachet and Soap
Face Powder	Sachet Envelope

Sample bottle of this perfume sent on receipt of 20 cents.

**PARK & TILFORD**  
NEW YORK

Sole Agents for the  
United States  
and Canada





## Modish Apparel FOR Maternity Wear



by  
**Lane  
Bryant**

**M 6212.** Silk braid bound and trimmed to emphasize the fascinating military simplicity of this chiffon broadcloth suit—Russian green, African brown, plum, navy or black. "Choker" collar of skunk-opossum is detachable. Ready-to-wear from stock or to your measure with fittings..... **54.75**

Without fur; "choker" collar finished with silk braid..... **47.50**

### Exclusive Fall Models

faithfully portrayed and developed by Lane Bryant to harmonize figure lines through changing proportions. Differ in no outward way from prevailing modes. Scientifically constructed to expand automatically as required without removal of any fastenings.

A wide range of styles and materials, for every occasion and to suit every purse.

#### Street and Evening Dresses

**Suits Coats Waists  
Skirts Negligees Underwear  
Brassieres and Corsets**

especially designed by Lane Bryant, originator, patentee, largest manufacturer and retailer of modish maternity apparel.

"Mater Modes"—a comprehensive presentation of modish maternity apparel will be sent, free, out-of-town upon request. "Baby Needs" will also be included. Write Dept. E-16.

Having workrooms on premises our prices are very moderate and we offer unusual advantages, such as duplicating to measure and changing details to suit individual tastes.

**Lane Bryant**  
**25 West 38th St., New York**  
*The Specialty House of National Reputation*

## J A P A N E S E H O T E L S

(Continued from page 104)

There were panel mirrors in the bathroom, and the hand basins and bowls were all of quaintly curved polished brass.

Just beyond the door of my room was an upstairs garden, a concrete floored square on a level with the second story and open to the sky. It was filled with potted pomegranate trees, oleander bushes, and gray stones that enclosed small heaps of earth in which were planted ferns and morning-glories. The arrangement was dainty and tasteful, and the effect of the whole was altogether charming.

In my hotel at Kobe, my room was on the ground floor, facing a large inner garden. About the pool, the center which was alive with tiny rainbow-like fishes, myrtle trees blossomed and brightly colored lanterns nodded to their own reflections.

It was from the balconies of my hotel rooms that I saw much interesting street life. Sometimes a pedestrian caught sight of my white face in that unusual setting, and there was much chattering and gesticulating and calling to friends, who frankly stood there in the middle of the roadway and gazed at me until they, or I, grew tired and moved away. But oftenest I was entirely unobserved, and could watch the charming panorama for hours undisturbed.

#### SEEN ON THE STREETS

At one hotel, looking down from my balcony porch I counted some twenty trunks, boxes, and bags, in process of leisurely packing on the sidewalk. I put a discreet question. "Pack in house, no clean," I was informed by the fat proprietor. "Pack in street, much rich dress, all pass by say my people much money. I get be rich man quick." The showiness of a patron's wardrobe was made to enhance the local importance and doubtless the financial credit of the hotel keeper.

Old men whom I noticed from time to time strolling leisurely along in the shade, bird-cage in hand, were, I discovered, out for an evening promenade. It is the Japanese custom to take a bird for company on a stroll as we in the west might take a dog. Of course I noticed that push carts in Japan are always pull carts, literally speaking; that truckmen never drive their ponies, but walk beside their heads, and shove them by hand to this side or that, instead of drawing a rein to direct their movements; that cart bullocks wear straw sandals and matting umbrellas; that milk is hard to procure because "Japan little milk, cow too busy plow rice."

On the street everybody turns to the

left in passing, street cars run with the left side next the curb and are entered by the left door. Most of these items I learned from balcony observation, but some through constant collisions during my first day on land; I was perpetually encountering native pedestrians who seemed determined not to let me pass. Finally I took to the narrow concrete curb, when there was one. Sidewalks in most Japanese towns are chiefly distinguished from the street by the pebbles being larger and more sharply angled than they are in the middle of the street, a condition well adapted, no doubt, to the use of wooden clogs, but trying to feet protected only by sole leather.

#### FOREIGNERS BRAND THEMSELVES

It was from my balcony post of observation that I learned to distinguish the particular brand of "foreigner" at some half block's distance. Englishmen in Japan invariably seem to be very large men; sometimes they appear twice as tall as the little brown people they pass in the street. All of them wear a perpetually bored expression, and observe a quite abnormally elevated level of vision, acquired doubtless through an habitual mental disregard of everything below that. Their absent-minded stride is easily distinguishable from the compact intensive gait of the infrequent American who seems, in contrast, the embodiment of that remark of a typical fellow countryman, "the world makes way for the man who knows where he is going."

As early as sunrise in the morning and until late at night, the color, the variety, the freedom, the simplicity of the life of the Japanese people, most of which is lived on the streets, were a continual delight from my perch on the cool balconies. One or two hot days I did not go out at all; my meals were brought up to me and a diminutive maid fanned me and smiled upon me while I ate. My bed, a soft delightfully comfortable mattress of shredded bamboo leaves, was spread on the floor at night, and removed in the morning. If I inquired about an address in the vicinity, a small boy was detailed to escort me if I did not want a rickshaw. Everything I asked for was produced Aladdin-like, it seemed. And, above all, the quiet and coolness and color charm of the simple and exquisitely clean rooms were a revelation in the meaning of the word hotel. At no hotel was I asked more than one yen, fifty cents, a night for lodging, and fifty sen, twenty-five cents, for a good meal.

M. D.

## YOU ALWAYS CAN TELL

(Continued from page 102)

I wish I could stop now and say something to distract us but my conscience was made in New England.

You know, it was rather too bad, your not knowing any one here and coming without introductions. I saw you everywhere, looking so "I-come-from-the-wars" and so maddeningly detached. Once you went to church alone. I call that morbid. And besides, you have no right to that kind of a face. So when we passed your car at a bend in the road, I—I unsnapped that scarf and let it blow out.

There! The covers are 'way over my head and the light is out.

From your  
Lady of the Mufflers.

A note sent fifteen minutes later to Miss Marion Oliver by a Western Union Messenger:

You dear—

Oh, you never, never did! You couldn't have been so adorable—not even you! So that is what you were trying to tell me to-day?—half a crimson mouth mocking me above a purple muffler and half of two brown eyes questioning me beneath a purple cap. "When pieces of a face are so maddening-sweet," said I, "what might a whole face be?" And then the crimson shyness of your lips went slipping down into the folds of the purple scarf. . . . So that is why you wear those muffler things! "Dieu, que les hommes sont bêtes!"

## Smart Apparel FOR Stout Figures

by  
**Lane  
Bryant**



**S 5348.** Novel cut trimming distinguishes this splendidly tailored suit of finest gabardine—navy, black, Russian green or African brown; black silk braid bound; convertible velvet collar; interlined and peau de cygne lined. All sizes up to 56 bust measure. **39.75**  
**Special.....**

### Are You Hard To Fit?

If you are hard to fit, Lane Bryant can fit you from a complete stock of

**Suits Waists Skirts  
Coats Dresses Negligees  
Corsets and Underwear**

that actually will fit women measuring up to 56 bust measure.

The season's best models cleverly adapted, exclusively by Lane Bryant, to give all types of stout figures slender lines, individuality and poise—from the simplest house gown to the most elaborate evening gown—all bear a distinctive style and individuality that "ordinary" ready-to-wear garments lack.

Having workrooms on the premises our prices are very moderate and we offer unusual advantages such as duplicating to measure and changing details and trimmings.

We will gladly send out-of-town free, the fall edition of "Smart Apparel for Stout Figures"—the largest fashion book of its kind ever issued. Send for it to-day. Write Dept. E-15.

When next in New York, we cordially invite you to visit our establishment—an entire floor in our eight story building is devoted to apparel for stout figures.

**Lane Bryant**  
**25 West 38th St., New York**  
*The Specialty House of National Reputation*





*"The beautiful rests on the  
foundation of the necessary."*  
—Emerson.

*Redfern  
Corsets*

Three to Twenty-Five Dollars  
At All High Class Stores, or  
The Redfern Corset Shops,  
510 Fifth Avenue, New York;  
19 East Madison Street, Chicago;  
114 Grant Avenue, San Francisco

The Warner Brothers Company



## *Autumn Opening*

We have removed to our new building in the up-town shopping district and are prepared to take immediate orders for custom fur work of the high character long associated with this house. Authentic models for next winter are now ready.



The annual opening of imported models will take place on September 20th. Our unusual facilities for importation will enable us to show a superb collection of designs from our own and other Paris houses.

*Revillon Frères*  
Established 1723

*Furs*

*Fifth Avenue at Fifty-third Street  
New York*

Paris

London

Moscow





## La Vida Colonielle Corsets

### The New Corset

**M**ODERNIZED reproductions of the "1830 period" corset, to meet the gown-fashions of the Early Victorian era (now re-appearing) only correctly accomplished, by gown and corset being in accord.

*Art Catalogue Free*

#### LA VIDA COLONIELLE STYLE 1834

(pictured at right)

Unique goring assures perfect incurving waist; very straight front effect. Medium length; medium bust. Beautifully finished batiste. Price \$5.00. In pink or white flowered batiste. No. 1838, \$10.00.

#### LA VIDA COLONIELLE STYLE 1836

Oblique front boning, insures perfectly straight front lines. Decided in-fit at side-waist. Medium length and bust. Batiste of exceptional quality, becomingly trimmed. Price \$5.

Same style, Coutil, No. 1840, \$7.50

Fancy Batiste, No. 1839, \$12.50

La Vida Colonielle Corsets are being eagerly taken up by Fashion's Leaders because of Exclusiveness, Ultra-Style, perfect Fit, with supreme Comfort

**FOR SALE AT THE LEADING STORES**

Originators & Sole Mfrs., WEINGARTEN BROS., Inc., BROADWAY & 34th ST. NEW YORK CITY



Tea-caddies of lacquered tin, once the old-fashioned savings-bank, become the newest-fashioned lamps; the paper shade adapts the Chinese design on the base



Conventionalized flowers bloom, while unconventionalized maidens disport themselves in a frivolous way ascribed to George Vera. The stick is green lacquer



Following an accepted color scheme, figures in black and white on this shade above a caddy lamp have a formality of deportment come from Charles II

## By CANDLE LIGHT and SHADE

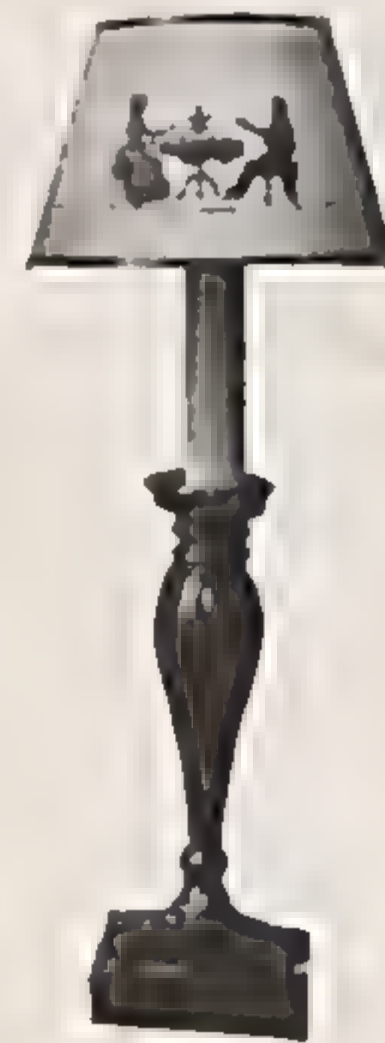
**T**HERE are a few London shops which are alert for new wrinkles; these send their ideas to New York and even occasionally exchange them with Paris. One of the largest of these houses is doing interesting things with old colored plates from botanies. These plates make charming lamp-shades with their prim arrangement of all the flowers and fruit in the British flora. Indeed, there is a rage for Victorian flower pictures, whether painted on papier-maché, worked like samplers in coarse canvas, or in the form of these old colored fruit and flower plates. Undeniably they make smart shades and one can believe that designers are ransacking the print- and book-shops of London for them. Old scrap-books, the "Ladies' Flower Garden," 1850, with a wonderful bouquet of annuals as a frontispiece, "Flowers and Fruit of Fancy," a most ladylike gift fifty years ago—things like these furnish shades for the modern electric lamp.

The rage for lacquer has provided a new use for the old lacquer tea-caddies, the kind Uncle Alec in "Rose in Bloom" brought home from China to the Aunts. The caddy is turned into a lamp base, and a shade, copying the design and reproducing the old lacquer effect, is made for it.

threatens to become tiresome. The gorgeous painted flower shades are more in keeping with the decorations of the country house.



*The translucence is very good in spots on a black and white shade*



*If we trust this scene, English tea is taken with Gladstonian sobriety*



*The decorator found his cue in old Egyptian figures from the British museum print room*

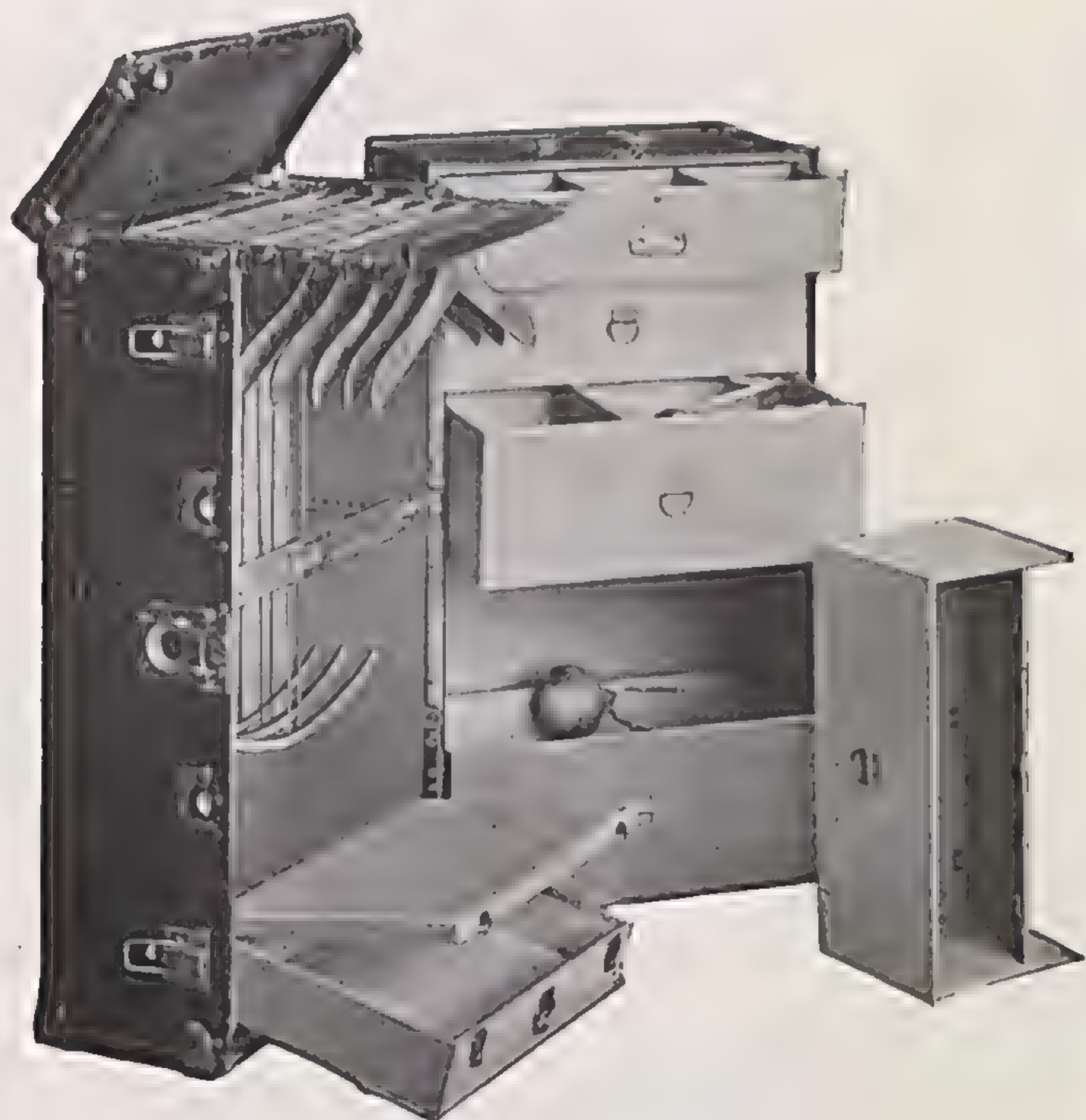


*Old prints against glass make book ends. This and the stand and shade at the left from Speall*



*A gallery about the red lacquered base is made to hold sewing; six candles are from Brinsley*



HARTMANN WARDROBE  
TRUNKSWinner of Grand Prize (Highest Award)  
Panama-Pacific International Exposition*"Not a Wrinkle at the End of the Trip"*

This Genuine  
**Hartmann *Rite-hite***

at \$35.00

(West of Denver \$37.50)

Contains these exclusive features heretofore found only in Hartmann Wardrobe Trunks at considerably higher prices.

All fibre construction, Reinforced Rounded Edges, Best Hartmann one-piece hangers, Removable shoe box, Interchangeable hat and drawer section, Top drawer with partitions and lock.

The Hartmann is the only trunk that conforms to all present and future commerce rulings.

NO EXCESS—ABSOLUTE SIMPLICITY—  
QUICKLY PACKED—EASILY HANDLED

*The* **HARTMANN**  
**TRUNK CO**  
Factories—**RACINE, WIS.**

CHICAGO

626 Michigan Ave., South  
207 W. Jackson Boulevard

The M. Langmuir Mfg. Co., of Toronto, Ltd., Licensed Manufacturers for Canada

NEW YORK  
Waldorf Bldg.

All Hartmann products are covered by patents granted and pending and sold by leading trunk, department, and specialty stores in this country and abroad.

The Hartmann Gibraltarized Construction makes Hartmann Dress and Steamer Trunks particularly desirable as School Trunks



## What Are They Saying?

The young ladies in the picture are talking about this silver. What are they saying?

The jeweler in your town who displays this picture in his window offers

a prize chest of

## Alvin Silver

for the most clever answer in 50 words or less to this question, "What are these girls saying?"

*Lafayette*

Some one in your town will win one of these chests.

### Why not you?

*George Washington*

If you are sure there is no Alvin Jeweler in your town, send your answer direct to us, giving name of your jeweler. Contest closes Oct. 30, 1915.

In addition to this prize given by your jeweler, we offer a  
**GRAND PRIZE CHEST**

of Alvin flatware for the most clever answer of all those received in the local contests. The picture above shows this prize—208 pieces of Alvin Silver, the Long-Life Plate, in a genuine mahogany chest, valued at \$225.

In case two or more are entitled to this prize, each will receive one of these chests.

**ALVIN MFG. CO.**

SAG HARBOR, N. Y.

*This is the prize chest your jeweler offers. You can win it.*

# ALVIN

## SILVER

*The Long-Life Plate.*

ALVIN PATENT





# REDFERN

will display newest and really authentic

## Paris Models

at

Dinsdale Cottage, Berkeley Avenue

Newport

from September 3rd onward

A few model suits can now be seen at

3 East 48th Street

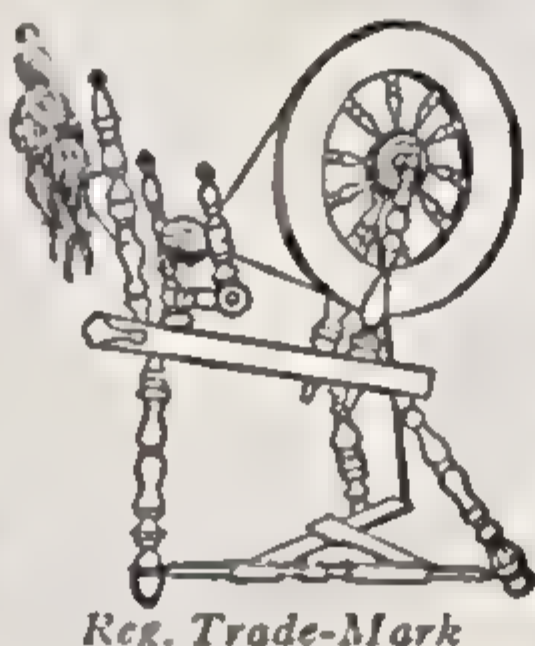
New York

## Linens

at

## McCutcheon's

Write for Catalogue



It is easy to choose distinctive table linens if you have several hundred designs to choose from. You will find that wide variety at McCutcheon's, for in order to maintain the sixty-year-old prestige of "The Linen Store" and to keep the leadership in our chosen specialty, we necessarily expand year by year.

**Table Cloths and Napkins.** Every type and quality, and all the sizes including the big and unusual sizes.

**Fancy Table Linens.** Embroidered and Lace trimmed Table Cloths, Doilies of Drawn work, Luncheon Cloths, Tea Cloths, Napkins, Scarfs, White or colored, simple or elaborate, low-priced or costly.

**Bed Linens.** Sheets and Pillow Cases, hem-stitched and embroidered, in all sizes.

**Towels.** Fancy ones, plain ones, fine or inexpensive ones, Hand Towels, Face Towels, Guest Towels, Bath Towels.

Our new Fall Catalogue, beautifully illustrated and describing our various lines, will be ready for mailing in a few days. Write for a copy.

Mail Orders receive our prompt attention

Fifth Ave., 34th and 33d Sts., N. Y.

## YVETTE GUILBERT, TROUVÈRE of FRANCE

(Continued from page 68)

but in spite of fortune and success, she goes on working as hard as ever. She has even filled her house with rare and costly old things, in order to breathe better the atmosphere of the past, and she lives surrounded by beautiful relics of past ages, and in them finds her inspiration.

### A TRUE ARTIST

After her first success, people said to her, "Well, now, you have arrived. You can rest on your laurels." But can a true artist ever rest? It was then that she started her "second life." Funck Brentano asserts that Yvette Guilbert is the greatest historian of our time. He wrote not long ago, "It is the soul of our old land of France which comes back on her lips, with its lively grace, its spontaneity, its bravery—its *gauloiserie* and its frolicsome caprices." Last season, in the Salle Gaveau, rue de la Boétie, she sang the complete series of ballads written on Joan of Arc during the lifetime of the heroine and shortly after her death. The collection was presented to Charles VII by a chevalier of France, an admirer of Joan of Arc. Recently she sang for the wounded, songs of the time of Louis XIII, pastorals of the time of Molière, and soldier songs of the time of Napoleon the First. At the *Matinée de Gala* given in the large *salle de spectacle* at the Trocadéro, she sang an exquisite old Christmas song in a most artistic and delicious way.

### IN STRESS

Hers is generosity constantly in request in this time of war. She goes to the ambulances and sings specially for the wounded who can not go out; she not only sings for them, but encourages them, and finds the right thing to say to each. One young soldier who was very badly wounded, and who was to have one of his arms amputated, was distressed, not so much at the idea of the operation itself, as at that of being put under chloroform. "Where do you come from?" asked Yvette Guilbert. "From Normandy, did you say? Why, my dear boy, Normandy is the apple country of France, and you like the smell of apples, don't you? Chloroform has just the

same smell. I know, as I was operated upon not long ago, and I can assure you it is not at all disagreeable." And the soldier smiled and was comforted, at least for a little while.

### A LUCKY "COUP"

Yvette Guilbert lives near the fortifications on boulevard Berthier, in an *hôtel* built for her. Over the front door her head is sculptured. The façade is in the modern style of architecture, although she does not like modern style. It seems that a young architect submitted an architectural design to her. The interior was satisfactory—she liked it—but the façade did not please her. The architect, however, begged her to accept it as he felt sure that a house built in that style would bring him many orders. So she consented. The architect subsequently received orders worth eight hundred thousand francs—she made his fortune.

### FAR FROM MADDING PARIS

Once inside the house, one forgets that Paris lies outside—Paris with its noise, its dust, its bustle. From the enormous bay windows, with their ivy-covered balconies, one looks out far into the country. The rooms are large, light, and beautifully furnished. The big drawing-room, with its large mantelpiece—a reproduction of one in Marie Antoinette's room at Trianon—is a harmony of tone. The drawing-room and dining-room floors are of marble. Upstairs in the bedrooms, the library, and the boudoir, the floors are of ceramic. Many portraits and busts of Mme. Guilbert, at different stages of her career, are in each room. One of the latest, a portrait by Van Welie, represents her, posed like a figure in a stained glass window, singing a mystic song. An especially charming portrait is by Jacques Blanche. It was painted when she was quite young, and looks serious and melancholy, yet there is a spark of humor lingering in the corners of her lips. For an artist such as Yvette Guilbert, life is, most emphatically, worth living. It is for her full of interest and beauty. She creates an atmosphere of art around her, and finds the reward of her work in pointing out an ideal to us all.

## RULES FOR ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited

length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.



# THE SHELBURNE

## On the Boardwalk

WHEN the owner of a distinguished name comes to Atlantic City, the chances are one in two that he'll stay at The Shelburne. For this The Shelburne has long been noted. Men and women of society, distinguished foreigners, artists, writers—all these people lunch and dine at The Shelburne in preference to any other hotel in Atlantic City. September is one of the most delightful months of the year in Atlantic City. Plan to spend at least a week in Atlantic City this month.

Location directly on the Boardwalk gives an ocean outlook to practically every room. Sleeping chambers have every convenience, including hot and cold baths.

## HOTEL SHELBURNE

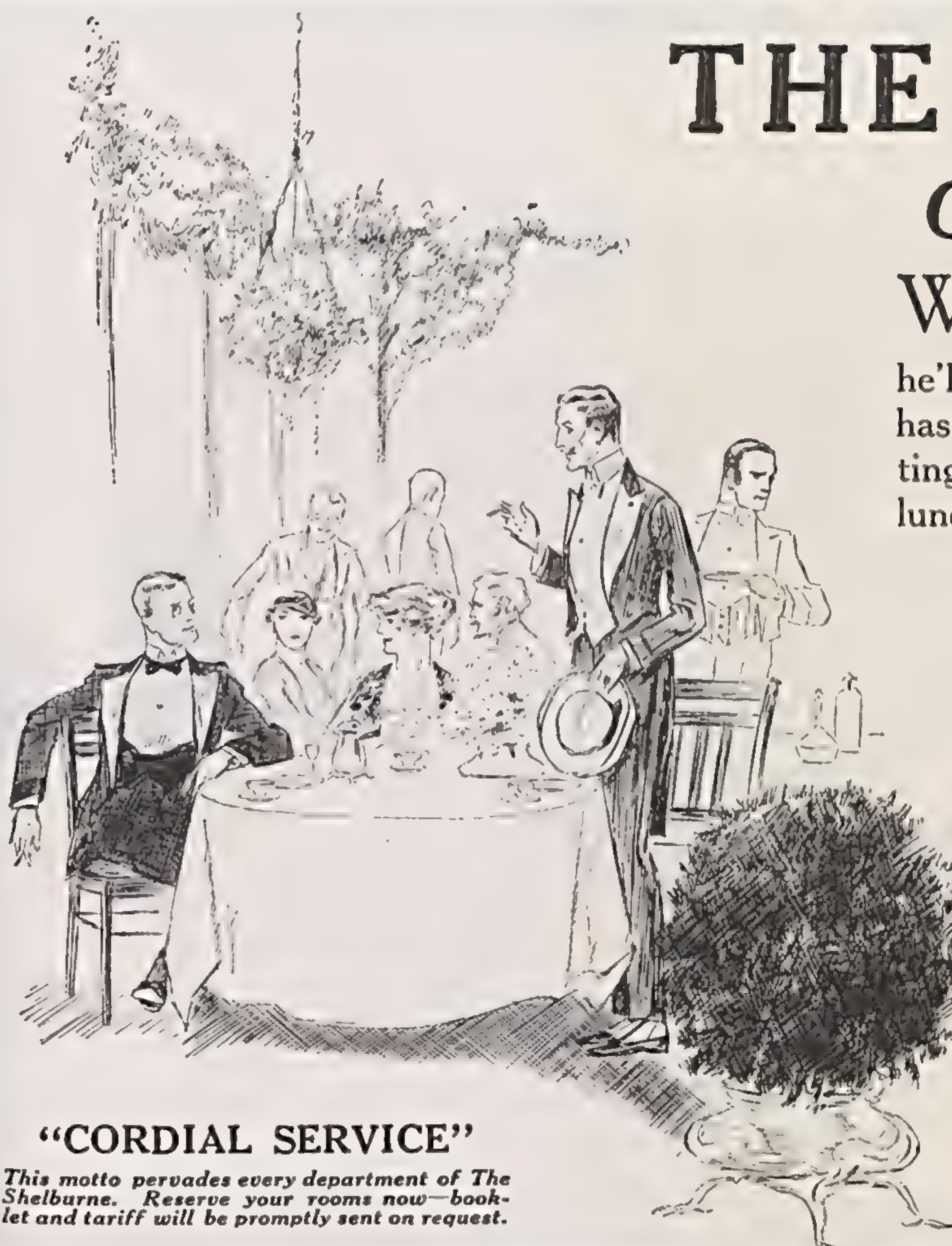
JACOB WEIKEL, Manager

## ATLANTIC CITY

New Jersey

### "CORDIAL SERVICE"

This motto pervades every department of The Shelburne. Reserve your rooms now—booklet and tariff will be promptly sent on request.



## When a Doctor's Attention Was Turned to Sleeveless Gowns



"There! there! One question at a time, lassies!"

This protest came from our old family physician

whom Marie and I

had smuggled into a corner of the library and assailed with a storm of questions like this:

"Will you tell us something truly, doctor? How can we wear these sleeveless gowns and be happy? We can't have dress shields put in them as we do in our other frocks! Is it true that the perspiration under the arms which bothers us so isn't necessary?"

These and many more before the dear soul had a chance to catch his breath and find out the one thing we really wanted to know. Then came this answer:

"Of course, we must all perspire to keep healthy, but it isn't necessary for anyone to perspire excessively in any one part of the body, like the armpits, in order for the skin to perform its functions properly. Usually such perspiration is due to some nervous overstimulation of the sweat glands. In fact, getting so damp under the arms and staying that way, sometimes for hours, is one thing that is likely to cause severe colds among you young girls and—"



Dance without perspiration annoyance!

"Oh, doctor, why *didn't* we ask you about this before? It's just what we wanted to know!" And with that we bounded away and upstairs. Out from its wrappings again came the bottle of Odo-ro-no which we had bought two weeks before. Did we hesitate now? We used it that very night! The next night we wore sleeveless gowns to a dance, and—Oh, the joy of being free from the excessive perspiration that made so many other girls around us miserable.

We have used Odo-ro-no two or three times a week ever since that night. That is as often as either of us need it to give us complete relief from our one-time annoyance. Never again will we dread to don sleeveless gowns! In fact, well do we now realize that we can blame only ourselves if any of our gowns or blouses are ruined by perspiration stains after this.

Note:—If you, too, want to find this complete relief from perspiration annoyance, ask at your druggist's or toilet counter for Odo-ro-no, the toilet water for excessive perspiration. Three sizes: 25c, 50c and \$1. Six times as much for \$1 as for 25c. In Canada 35c, 70c and \$1.40.

If you would like to receive a sample bottle of Odo-ro-no and a booklet on the cause of excessive perspiration and how to correct it, just send three 2 cent stamps and your dealer's name to The Odo-ro-no Company, 620 Blair Avenue, Cincinnati, Ohio.

## HURAULT GOWNS



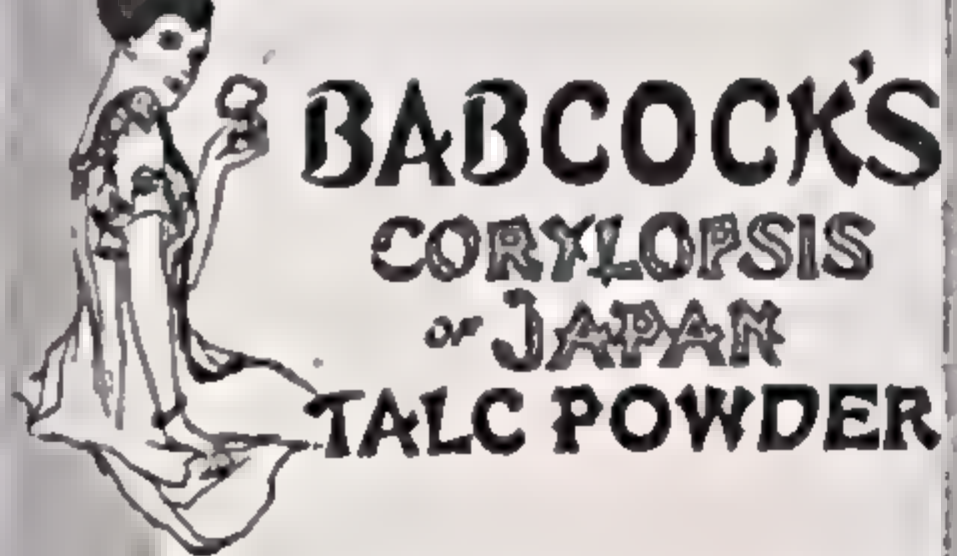
Announces her return to New York after several years in Paris. She is now located at Seventeen East Forty-eighth Street, New York.

One of the new Huraull models of midnight blue net over a soft pastel blue taffeta. The waist forms a cuirass of pastel blue spangles veiled over with midnight blue net. At the waist and on the skirt dainty midnight blue roses are used. The long sleeves are of blue net.

### HURAUULT

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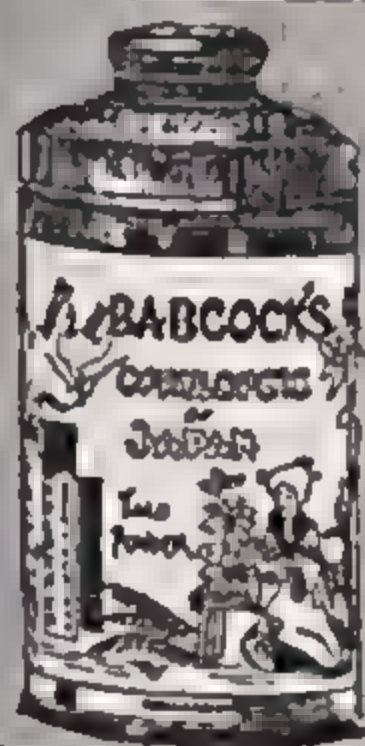
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# S O C I E T Y

## Births

### NEW YORK

**Bartlett.**—On July 8, to Mr. and Mrs. Walter Almy Bartlett, a son.

**Kobbé.**—On July 10, to Mr. and Mrs. George Minor Wheeler Kobbé, a son.

## Deaths

### NEW YORK

**Deering.**—On July 8, James A. Deering.

**Delafield.**—On July 17, at Noroton, Connecticut, Dr. Francis Delafield.

**Dresser.**—On July 10, Daniel Le Roy Dresser.

**Gilbert.**—On July 8, Charlotte A. Disosway Gilbert, widow of the late Charles Thorp Gilbert.

**Ivins.**—On July 23, William M. Ivins.

**McKelway.**—On July 16, at his residence in Brooklyn, St. Clair McKelway.

**Morgan.**—On July 10, at Seville, Spain, George D. Morgan.

**Post.**—On July 5, at Newport, Edward C. Post.

**Shonts.**—On July 12, at Rumson, New Jersey, Margaret Marshall Shonts, widow of the late Dr. Henry Daniels Shonts.

**Van Rensselaer.**—On July 11, at her home in West Orange, New Jersey, Matilda Coster Van Rensselaer, widow of the late Major Stephen Van Rensselaer.

### BALTIMORE

**Gorman.**—On July 7, at Bedford Springs, Pennsylvania, William H. Gorman.

### BOSTON

**Dana.**—On July 21, at her summer home, Manchester-by-the-Sea, Edith Longfellow Dana, wife of Mr. Richard H. Dana.

**Paine.**—On July 18, at Beverley, Walter C. Paine, son of Mr. Robert Treat Paine, 2d.

### PHILADELPHIA

**Prime.**—On July 14, at Atlantic City, Frederick Prime.

### WASHINGTON

**Rand.**—On July 12, Rear-admiral Stephen Rand, U. S. N. (retired).

## Engagements

### NEW YORK

**Warren-Murray.**—Miss Susanne E. Warren, daughter of Mr. Charles Elliot Warren, to Mr. Herman Stumpf Murray, son of Mr. Russell Murray.

**Wyndham-Brice.**—Miss Olive Wyndham to Mr. W. Kirkpatrick Brice, son of the late United States Senator Calvin S. Brice.

### BALTIMORE

**Steele-Osborn.**—Miss Anne Maynadier Steele, daughter of Mr. Samuel Taggart Steele, to Mr. A. Perry Osborn, son of Professor Henry Fairfield Osborn.

### BOSTON

**Cole-Coolidge.**—Miss Eleanor Cole, daughter of Mr. E. B. Cole, to Mr. William H. Coolidge, Jr.

**Hooper-Nichols.**—Miss Dorothy Hooper, daughter of Mr. S. Henry Hooper, to Mr. Bruce S. Nichols.

**Rantoul-Murray.**—Miss Josephine Rantoul, daughter of Mr. Neal Rantoul, to Mr. Henry Alexander Murray, Jr., son of Mr. Henry Alexander Murray.

### CINCINNATI

**Grossius-Scoville.**—Miss Fannie M. Grossius, niece of Mr. William A. Goodman, to Mr. Charles B. Scoville.

### LOS ANGELES

**Ramsay-Blyth.**—Miss Marjorie Ramsay, daughter of Mrs. William E. Ramsay, to Mr. Charles Reginald Blyth.

### NEW ORLEANS

**Dickson-Anderson.**—Miss Leona Dickson, daughter of Mrs. Charles Dickson, to Mr. Lyttleton C. Anderson.

### PHILADELPHIA

**Barnes-Farmer.**—Miss Natalie Sellers Barnes, daughter of the late George Taylor Barnes, to Lieutenant Ellery Farmer, U. S. A.

**Green-Lorillard.**—Miss Mary Victoria Green, daughter of the late Thomas H. Green, to Mr. Griswold Lorillard, son of Mr. Pierre Lorillard.

### PROVIDENCE

**Brownell-Taffinder.**—Miss Margaret K. Brownell, daughter of Lieutenant Commander Ernest H. Brownell, U. S. N., to Lieutenant Sherwood Ayers Taffinder, U. S. N.

### ST. LOUIS

**Wright-Cutler.**—Miss Jessie B. Wright, daughter of Mr. George M. Wright, to Dr. George D. Cutler.

### WASHINGTON

**Calvo-Harrington.**—Señorita Marta Calvo daughter of Señor Don Joaquin B. Calvo, to Mr. Thomas Dempsey Harrington, son of Dr. Thomas Francis Harrington.

**Fitch-Rowan.**—Miss Henrietta W. Fitch, daughter of Mrs. Henry W. Fitch, to Lieutenant Stephen C. Rowan, U. S. N.

## Weddings

### NEW YORK

**Belmont-Andrews.**—On August 14, at the home of the bride's parents, "Rockry Hall," Newport, Mr. Morgan Belmont, son of Mr. August Belmont, and Miss Margaret F. Andrews, daughter of Mr. Paul A. Andrews.

**Landale-Manning.**—On July 7, in St. Mark's Church, Denver, Colorado, Mr. Russell H. Landale and Miss Gertrude Manning, daughter of Mrs. J. F. Manning.

**Leavenworth-Foote.**—On July 10, Mr. Ellis W. Leavenworth and Miss Isabel Eleanor Foote, daughter of Mrs. Charles B. Foote.

**Loring-Page.**—On August 4, in the Chapel Royal of St. James's Palace, London, Mr. Charles Greely Loring and Miss Katharine A. Page, daughter of Ambassador Walter Hines Page.

**Love-Gillam.**—On July 28, Mr. John A. Love and Miss Ruth Gillam, daughter of the late Bernhard Gillam.

### ATLANTA

**McCarty-Ottley.**—On July 9, at "Joy-euse," the country home of the bride's parents, Mr. George Weyman McCarty and Miss Passie May Ottley, daughter of Mr. John King Ottley.

### BOSTON

**Eliot-Cook.**—On July 10, at the home of the bride's brother, Mr. David M. Cook, in Reading, Massachusetts, Mr. Samuel A. Eliot, Jr., grandson of ex-President Charles W. Eliot of Harvard University, and Miss Ethel Augusta Cook, daughter of Mr. Cornelius C. Cook.

**Hardwick-Stone.**—On July 9, at Great Hill, the country home of the bride's parents, Mr. Huntington Reed Hardwick, and Miss Margaret Stone, daughter of Mr. Galen L. Stone.

**Smith-Wharton.**—On June 30, Mr. H. St. John Smith and Miss Constance Wharton, daughter of Mr. William F. Wharton.

### PHILADELPHIA

**Ayling-Jones.**—On August 18, at St. Anne's Church, Kennebunkport, Maine, Mr. John Gray Ayling and Miss Mary Bishop Jones, daughter of Mrs. Samuel Howell Jones.

## Weddings to Come

### NEW YORK

**Brown-McAfee.**—On September 4, Miss Lucy Page Brown, daughter of Mrs. Arthur Page Brown, to Mr. Harry McAfee, son of Mrs. C. William McAfee.

### PHILADELPHIA

**Houston-Meigs.**—On September 4, at the summer home of the bride's parents, in Portland, Maine, Miss Margaret C. Houston, daughter of Mr. Samuel F. Houston, to Mr. Robert R. Meigs, son of Mr. John Forsyth Meigs.

**Townsend-Clark.**—On October 2, Miss Eleanor Townsend, daughter of Mr. Joseph B. Townsend, to Mr. Clarence H. Clark, 3d, son of Mr. C. Howard Clark, Jr.

THE cook is cross—the dinner a failure and the whole household is upset when the fruit canning season comes around. Why put up with this old fashioned drudgery? Fill your storeroom this autumn with

## GENESEO JAM KITCHEN SWEETMEATS



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## The Marvel Waver

which was purposely designed for home use, has won unsolicited approval of prominent New York women.

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## **AUTUMN MILLINERY**

*September 15th*

and

## **PARIS OPENINGS**

*October 1st*

The Autumn Millinery *Number* will present one hundred of the smartest hats designed by the great milliners of Paris; the advanced models pictured and described. With a knowledge of these hats to guide your own judgment before you visit your milliner, you are not likely to waste money on unfashionable designs. Judging by the sales of former years, the demand for this number is sure to be large. It is necessary, therefore, if you are not a regular subscriber to ask your newsdealer at once to order a copy for you.

The Paris Openings *Number* will give complete and authoritative descriptions and illustrations, reported by Vogue's Paris staff, of the successful creations of each couturier, the models which taken collectively establish the Autumn and Winter mode: the line, the color, the fabric. With this great special number as their guide, the readers of Vogue cannot fail, in point of knowledge at least, in being well and fashionably gowned. Order in advance.

### **NOTICE to NEWS-DEALERS**

*The demand for these Autumn Fashion numbers is sure to be large. Place your increased orders well in advance. Suggest to your customers the desirability of giving you their orders now. Thousands of Vogue readers were disappointed last year because they failed to order their copies in time.*

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If you fail to secure a copy the most satisfying thing you can do is to place an advance order at once for the October number.

But don't give up. Try other newsstands. The September number will reward you amply for any extra trouble you have in getting it.

The chief charm of the September *Vanity Fair* is in its unusual pictures, photographs, art reproductions and humorous sketches.

The progress of the summer stage and the summer reviews are adequately presented. P. G. Wodehouse summarizes the summer shows in an amusing article.

The new thrilling water sport, aquaplaning, is shown in photographs and fully described.

The art features include pictures by Max Weber and some notable etchings by McBey, the Scotch engraver; also an article on Marcel Duchamp. Daniel Chester French's most recent sculpture, symbolizing Brooklyn and New York, gets its first public presentation in this number.

Humor is represented in text by Stephen Leacock and Harry Grant Dart and in drawings by Fish, Clara Tice, Harry Dart, Myrtle Held and Thelma Cudlipp.

There is an article on salmon fishing in the State of Washington with a group of most remarkable photographs.

Arthur Symons is represented by an essay on Charles Baudelaire.

The tennis champion of America, Miss Molla Bjurstedt, gives in autobiographical form a most entertaining record of life in Norway and Sweden.

There are full-page photographs of Elsie Ferguson and Mary Nash—snapped expressly for *Vanity Fair*.

Hyman Strunsky, Henry Brinsley, Frederic Murphy, Alister Crowley, Bergeret, Anne O'Hagan and Leander Richardson offer timely and entertaining essays.

R. L. Cottenet writes about Efrem Zimbalist, the great violinist. The portrait was sketched expressly for *Vanity Fair*.

And more and more—articles, photographs, sketches—and then the several regular departments which add so much each month to the "worth-while-ness" of this newest of magazines.

Get a copy and satisfy yourself.

If you fail to secure *Vanity Fair*, send \$3 to the publishers, 449 Fourth Avenue, New York, and get it regularly for a year.







*Topped with a high Chinchilla squirrel collar, this suit is of king's blue gloveskin, of new cloth with a warm autumn luster and the suppleness of charmeuse, that measures the width of fashion. Loops of gray broadcloth are a foil for the blue.*

Afternoon frocks, dinner gowns, tailored suits, furs that correctly interpret the modes of the season.

*Your inspection is cordially solicited.  
Samples and sketches submitted.*

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516 FIFTH AVENUE  
At 43rd. Street New York



Photograph by Elwin Neame

*Mrs. Elinor Glyn, who is a sister of "Lucile" (Lady Duff-Gordon), handles the ingredients of Ouida romance with an adroit touch*

## THE OUIDA WRITERS

A Splendid High-minded Girl, a  
Cynical Woman, an Irresistible  
Hero — Voila! the Ouida Cast

ALTHOUGH the status of her writings has changed as much as fashions in gowns have changed, and to-day she would be considered as conservative as the gowns sent out by the establishment of Worth itself, there are still people alive who can remember when Ouida was considered "naughty." To-day this remarkable woman, whom Max Beerbohm declares is "still young and swift and strong, towering head and shoulders above all other women (and all but one or two men) who are writing English novels," has come to be recognized, not only as one of the geniuses of literature, but in the light of a mentor. A school of romance writers sprang up around this amazing writer who immortalized the "First Life"—who that ever read a romance on the sly will ever forget Fi-Fi, of the "First Life"?—who created Cigarette, the vivandière, and who duplicated a hundred times the success of "The Massarenes."

None of the "Ouida writers" have reaped the golden harvest from their books that Louise de la Ramée, (Ouida), reaped from hers, yet for some of the clever imitators Ouida has proved a profitable cult. Mrs. Glyn, among the modern writers, is one of those who handle the Ouida cast of characters with an adroit touch, and

who have grown rich thereby. The splendid adventures of the pure high-minded girl; the cynical woman of the world; the irresistible hero of immense wealth, with a soul of honor, courage for anything, fascinatingly indifferent manners, an unbelievable look of race, and so forth, glorified by the poetry and imagination of an accomplished writer who knows the world, are ingredients which can not fail to make a successful book.

Mrs. Glyn, who is the daughter of the late Douglas Sutherland of Toronto, Ontario, is a sister of Lady Duff-Gordon, well-known as Lucile.

Another successful Ouida writer is "Gyp," the French Ouida, who in real life is the Countess de Martel, a great-great-niece of the orator, Mirabeau.

The novels of "Gyp" are as the autumnal leaves, and thanks to the lady's cleverness in serving up piping hot romances of French society, she is to-day one of the richest of women writers. She hangs her stories on exactly the same pegs Ouida hung hers upon—luxury, romance, beauty, chivalry, and adventure.

"Bob," who illustrates much of the "Gyp" literature, is Gyp herself, for Mirabeau Martel (as she signs herself) is an extremely clever caricaturist, as well as an extremely clever Ouida writer.



*Writer, illustrator, and financier in one is the Countess de Martel, a French writer who claims Ouida as her "maître" and has proved an apt pupil*



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*Under the pen-name of Ouida, Louise de la Ramée reaped a golden harvest for her writings, and was the pioneer of a familiar school of romance*





## These Arms and your Arms

—these hands and your hands— Is the contrast too great? Most women retain to a great extent these days the youthful charm of their faces, by exercising sensible care and constantly employing methods recognized as effective. But HANDS and ARMS, which draw the eye with almost every gesture, and which spell either YOUTH or AGE in unmistakable terms, are often neglected to betray their owners. Why? With

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## Elizabeth Arden

### ANNOUNCING REMOVAL

THIS announcement will occasion no surprise. It has long been an "open secret" that Elizabeth Arden's present Salon, at 509 Fifth Avenue, though recently enlarged, was fast becoming inadequate to meet the demands of a rapidly growing clientele, today the largest of its kind in New York. Elizabeth Arden therefore takes this opportunity to announce the removal of the Salon D'Oro,

September 7th, and thereafter

**673 Fifth Ave.**

Northeast Corner 53rd St.

**NEW YORK**

ENTRANCE ON 53RD ST.



The new Salon is so much larger that even during the busiest periods of the day, no delay will be occasioned those who stop in casually for treatment. The staff has been greatly increased with assistants thoroughly trained in Elizabeth Arden's VENETIAN treatment methods. New equipment has been installed throughout.

Be it also said the decorators' efforts have been highly successful from every point of art and utility. You are invited to view the new Salon D'Oro as soon as it is opened. Elizabeth Arden is confident you will judge it a worthy successor to the old.

The unusual growth of the Arden Salon D'Oro is due to the efficacy of the Venetian Treatments for complexion and contour, the most noted of which is the MUSCLE STRAPPING TREATMENT which restores a firm, rounded youthful condition to sagging, wrinkled faces. Several new and important treatments will be administered at the new Salon. Single treatments \$2.

The MAIL ORDER DEPARTMENT will maintain its usual efficiency in fulfilling orders for VENETIAN PREPARATIONS and in answering the many anxious questions that the day's mail brings forth.

You are invited to confer with Elizabeth Arden

Until Sept. 7th, at 509 Fifth Ave., N. Y. Tel. 6397 Murray Hill  
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**Joseph**  
Caps-Aprons-Uniforms

**129 East 34th St.**  
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**House Maid's Costume**  
No. 846 (at left). Imported Irish Poplin. All shades, \$5. Black sateen, \$3.  
No. 846-50. Apron of dotted Swiss, pure linen edges, \$1.25. Also in fine net and Persian Lawn.  
No. 846-51. Cuffs and collar, 40c.  
No. 846-52. Caps, 25c, 35c, 45c, 65c, 75c.  
Joseph Uniforms are correct in style and shade. Every garment made on the premises. Order by mail or personally. Send for free Portfolio of Designs.

**New York**  
At Lexington Ave.

**Nurse's Costume**  
No. 104 (at right) Of striped seersucker, \$1.50 to \$2.50. Also stripes and plain shades, at \$2.50.  
No. 104-50. Apron, linen, \$1; sheeting, 85c.  
No. 104-51. Apron Bibs, 35c to 50c.  
No. 104-52. Linen Cuffs, 25c; Caps, 15c to 50c.  
**Coats and Bonnets**  
The Helen, No. 844 (at left). Of fine all-wool English serge, black, navy blue, grey, brown, \$26.  
Bouquet No. 844-5. \$6; with veil, \$10.

## MME. S. SCHWARTZ, Corsetiere

announces the exhibition of the New Models and Materials for Fall.

On account of its scientific lines and superior workmanship the

# Schwartz

## CORSET

has for many years enjoyed the endorsement of the woman of fashion.

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Style 947. Specially designed to reduce thighs. White silk brocade, trimmed with Val lace, Vandyke design.

Style 1104. Stylish average figure model of coutil. Medium high bust, with deep gore, giving comfortable bust support.

Style 1119. Handsome average figure model. White silk brocade, trimmed with fancy satin ribbon and cluny lace.

# La Resista

## CORSETS

REG. U.S. PAT. OFF.

**THE NEW FIGURE.** By keeping always in touch with advanced Paris fashion tendencies, the designers of La Resista Corsets meet the special requirements of every gown in the well-dressed woman's wardrobe.

**THE LINES OF THIS FALL** will show a more curving figure, with the natural curves at the sides. The new corsets, too, are cut higher in the bust, and the hips are not quite so closely confined. All these tendencies are faithfully expressed in La Resista Corsets for Autumn, 1915.

**THE MOST COMFORTABLE CORSET.** Your first glance at a La Resista Corset will convince you of its style. The moment you put it on you will be grateful for its comfort. The secret lies in the marvellous, flexible boning—



**Patented Woven Wire Boning—Exclusive to La Resista**  
Avoid Inferior Imitations

This flat, interwoven boning bends with the figure, with delightful ease, giving exactly the right amount of support. A La Resista Corset lends graceful pose to the wearer, and insures her against the fatigue caused by a poorly fitting and uncomfortable corset.

La Resista Corsets for 1915, filling every corset need, are now on view in the best shops, and at La Resista Corset Shop, No. 11 West 34th St., New York. Remember to ask for genuine La Resista models, with "Spirabone" boning—there is no substitute. A model for every figure, \$2.50 to \$25.

Booklet mailed on request

**LA RESISTA CORSET COMPANY**  
11-B West 34th Street New York City

## "FASHION'S PASSING SHOW"

(Continued from page 37)

slowly down the flight of marble steps, pausing here and there, grouping themselves into pairs by the fountain or standing for a moment just where the light would reveal most effectively the faultless simplicity, the perfection of detail, and the individual color combinations for which Lucile is justly famed.

Just as this group passed down the last terrace on to the lawn, two new figures appeared at the top of the marble steps, waited until they had caught the rhythm of the music and then started on the long promenade towards the audience. These were Thurn's two models "Auteuil" and "Moscovite," charming fur-trimmed gowns that showed unmistakable the trend of the winter mode. Next came Bendel's two remarkably beautiful afternoon toilettes designed especially for the occasion and with particular regard to the types of their wearers. It would be difficult to fancy the "stately Josephine," as every one calls Bendel's tall, dark manikin, she of the lacquered black tresses and the matte white skin, in anything more completely suited to her type than the costume called "Tokio." Decidedly oriental in inspiration, from the betasseled silk parasol to the hem of the straight-hung skirt, it was still a wholly original and delightfully wearable creation.

Just a lovely thing of fluttering lavender chiffon topped by a big purple velvet hat was Mollie O'Hara's contribution to this tableau. Hollander showed two clever models. One was a lovely affair of pink crêpe de Chine arranged in drooping points, and each point was edged with silver.

Hickson displayed a group of five stunning new models for all earthly purposes and one daring creation in green satin for her who would wing her flight skyward via an aeroplane route. When the last manikin had wound her graceful way to the end of the lawn, the orchestra suddenly struck up the well-known Lohengrin wedding march as a signal for the most beautiful tableau of the afternoon—"The Dauphin's Bride." Lucile's beautiful Dolores, tall, fair, serene, walking like a goddess, one would say, if one did not feel sure that no goddess could teach Dolores any single thing about the gentle art of an effective entrance, came into view and descended to the gardens. She was gowned in pearl-embroidered flesh colored (not white, be it noted) tulle and veiled from the crown of her head to more than four yards beyond her satin heels in the same lovely pale colored tulle. Half-way down the train a great bow-knot of soft pastel silks was applied, and tying the knot of her pale gold hair at the back was a very narrow green silk bow with ends that fell to the shoulders. Two pretty dark-haired girls acted as bridesmaids and were costumed in quaint short gowns of the same colored tulle hung over little hooped petticoats. Lace berthas and fascinating little caps of lace completed their toilettes.

### AS TO SOCIETY

Society itself took the rôles played in the next tableau, the "Pageant of the Nations." Standing at the top of the second terrace, Miss Jacques Archer of the Sumurun Company recited some lines by Clinton Scollard, summoning the nations to assemble. To the strains of the French national anthem, France, represented by Mrs. Howard G. Cushing as Jeanne d'Arc, came first, riding a white steed caparisoned in gold-embroidered red velvet, and holding aloft a white banner studded with golden fleurs-de-lis. Clad in shining armor from head to foot, Mr. Maurice Roche acted the part of page to the Maid of Orleans. In response to the national hymn of the countries they represented, nine other "nations" assembled, one by one, on the flight of

marble steps below the fountain. Mrs. King Carley was China in a gorgeous oriental costume; pretty Miss Doris Ryer carrying panniers of gay colored tulips was Holland; Miss Marguerite Caperton, swathed in blue and red tulle embroidered with the Union Jack, was England; and Mrs. William Woodward, dressed in Spanish colors and waving a great fan of peacock feathers, made a most effective Spain. Japan, enacted by Miss Gabrielle Warren, was a picturesque figure in a lovely kimono seated in a jinrikisha which was drawn across the lawn by young Mr. Warren dressed as a coolie. Miss Margaret Perin in ermine and sable answered the call for Russia, and Miss Harriette Post, dressed in snowy fur and satin from top to toe, ran down to the terrace, tossing snow balls from her muff, when the merry music of Iceland was heard. Miss Muriel Winthrop, leading a donkey and wearing the colorful dress of an Italian peasant, was Italy; and then to the strains of our own national anthem, the tall figure of Mrs. Craig Biddle, holding the torch of liberty high above her head, was seen posed on the steps of the upper terrace. Instantly the whole audience rose in greeting and stood as "America" led the nations across the lawn. The last number on the program was dances by Lydia Lopokova and a group of nymph-like girls who assisted the charming little Russian to complete the entertainment. It was almost twilight when the last guest had left the lawn and gone home to dress and dine before returning for the evening fête.

### THE POWERS BEHIND THE FÊTE

Hundreds of dinner parties were given all over Newport that evening, but by nine-thirty every hostess and her party were on their way back to "Rose Cliff." All the seats in the great ballroom were filled and the audience packed the entrance hall and wide marble staircase when the curtain went up on the charming little playlet, "Her Ladyship's Wardrobe," by Mrs. Condé Nast, which opened the evening entertainment. The scene was the dressing-room of Mrs. Madison Lenox (played by Miss Mary Nash), who is entertaining a house party of feminine friends during the absence of her husband. These young women proved to be the beautiful manikins who had displayed the toilettes at the afternoon performance. Dressed now in ravishing tea-gowns designed by the same houses who had exhibited at the afternoon fête, they gathered for a few minutes' chat with their hostess before dressing for the evening. One by one they drift away. Madame's manicure arrives (Miss Florence Nash). For three minutes this clever little actress had Newport laughing delightedly while she gossiped about the difficulties which had attended the production of "Fashion's Passing Show." After the departure of the manicure, Madame's French maid, played by Mrs. Condé Nast, comes to dress her mistress, but Madame says she will rest a few minutes before she decides upon her toilette. She falls asleep and in her dreams the gowns of her wardrobe, each worn by a manikin, pass slowly before her. This clever little device again gave the couturiers an opportunity to display a brand-new group of beautiful evening toilettes.

After the little play, Miss Ada Sassoli played delightfully upon the harp and then the ten "Nations" passed in procession down the ballroom and out to the terrace, followed by the entire audience. Before them stretched the terraced lawn, the great fountain and the sea beyond, while above a full moon shone in a perfect summer sky. Mendelssohn's music for "A Midsummer Night's Dream" floated softly on the air and suddenly

(Continued on page 120)





## Sports Stockings



### Unusual In Character

English and Scotch Soft Wool Hose for Golf,  
Tennis, Hunting and Tramping

No. 2—Women's Scotch White Wool Hose with black, blue, rose, green or yellow vertical stripes, \$4.50 the pair. Plain white ribbed Wool, \$2.00 the pair. With self or colored clocks, \$2.50 the pair.

No. 7—Finest Scotch Wool, light-weight Golf Hose, gray mixture with black and white checked turn-over top, \$5.00 the pair.

Selections of these or any stockings sent on approval. Any or all may be returned at our expense.

*Kindly mention Vogue and we will send you our illustrated booklet showing Hosiery of all kinds for Men, Women and Children*

**PECK & PECK** 448 Fifth Avenue at 39th Street  
EXCLUSIVE HOSIERY 586 Fifth Avenue at 47th Street  
NEW YORK CITY

## Fall Fashions require Fine Form



Any woman, worth while, desires an elegant appearance that betokens class and distinction.

For her have been devised the wonderful

### FIGURE MOLD GARMENTS

The last word in ultra perfection of form

To beautify her figure and make the purchase of her Autumn wardrobe a joy.

By the use of the **Beauty Figure Mold** slender women are modeled into idealized outlines.

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WITHOUT diet—discomfort, or one moment's loss of time any woman not positively deformed may now have a beautiful figure.

The Garment distributes flesh, producing an immediate reduction of two to four inches over abdomen—seat and hips—and on the inner as well as outer side of the legs—prevents chafing—improves circulation—and in no way interferes with the toilet.

### An Absolutely New Method

No Perspiration or Undue Heat of Any Kind.

Not a "Slip Over"—"Not a Sweat Bath." Reduction is instantaneous in appearance and soon becomes permanent.

The Garment carries weight—relieves strain—improves facial expression—and the comfort so acquired actually augments brain power. This is no idle boast—but is confirmed by hundreds of letters from our more than satisfied patrons.

Endorsed by Physicians and Surgeons

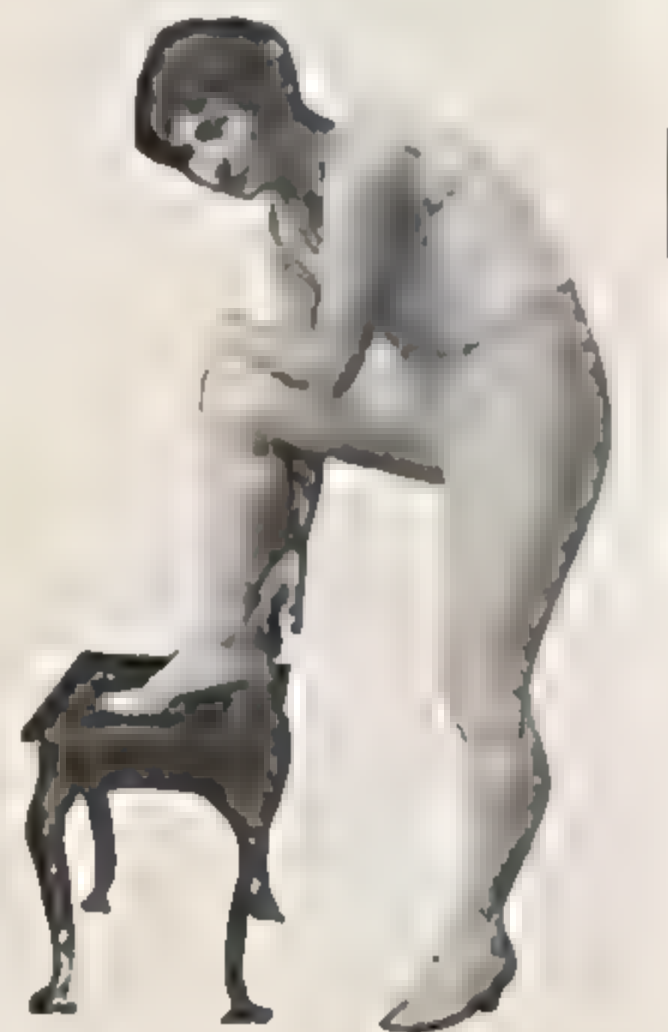
Models for both Men and Women

Sold through our own house or personal representatives only—and by a few high class shops whose names will be furnished upon application. Write for booklet which fully describes our method and garments.

The Only Figure Mold in Existence

**FIGURE MOLD GARMENT COMPANY**  
52 D East Broad Street Columbus, Ohio

Foreign and Domestic patents granted and pending



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"The Rose Girl"

### You will be delighted

I take your discarded gowns and remodel them into Stunning Up-to-the-Minute Creations at very reasonable prices.

Send your gown to me for an estimate. I will give you price with full particulars by return mail. If the price does not meet with your approval, I will return gown to you, express prepaid.

**Mme. ROSE**

"The Shop That Brings  
Paris to Your Door"

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Telephone Greeley 4073

## "B.B." Laces

Hand-made and "B.B." Laces shown side by side



Our Trade Mark divides them—Which is Which?

### Seeing is Believing

GO to your favorite shop and ask to see the "B.B." Laces mounted on a card side by side with Hand-made Laces, of which they are reproductions; also examples of a "B.B." Valenciennes and Cluny washed 100 times. You can beautify the most beautiful Gown or exquisite Lingerie with these wonderful "B.B." Laces—and this is why they are so extensively used by exclusive Stores in all the Capitals of the World.

ASK FOR "B.B." BOOKLET

BIRKIN & CO., 78, 5TH AVENUE, NEW YORK

You will need only one pair of Shields for all your costumes or waists, if you wear the **POCA**. The **POCA** has a patented pocket under each arm to hold Shields. There is no sewing or ripping. The Shields cannot slip or wrinkle.

The **POCA** Undergarments are made in Corset Covers, Combinations and Envelope Chemise at popular prices—from \$1.00 up.

On sale in Muslin Underwear Departments of first class Department Stores.

If your dealer cannot supply you, send us his name.

**THE BARROW M'FG CO.**

524 BROADWAY

NEW YORK CITY

8631  
THE softness of the teal-brown panne velvet brings to more vivid life the rose color of the narrow bands of velvet ribbon that encircle the hat. Two red-ripe strawberries for realism and a silver one for fancy, cluster at the crown.

8605

EVEN the Sultan's turban was not draped more than this! And this is curled as well! It is of a glorious shade of Russian green velvet, snugly bound to the head, while through the centre of the front is thrust a golden yellow ram's horn.

Shown at the best shops

**Smolin**  
Five West 37th St.  
off Fifth Avenue  
New York



## LA PETITE MAISON



"The House  
of Values"

A decidedly charming frock, combining the new Princess and Redingote types, is illustrated in this advance Fall Model.

It is considered the smartest dress of the season and can be worn by women of any build, irrespective of years.

The back has same panels as shown in front.

Dress illustrated can be had in any color of serge, crepe de chine or charmeuse. Sizes 14 to 44.

Special  
**\$16.75**

Our display of Fall frocks of almost every variety, is a revelation to our patrons. We are the only concern on Fifth Avenue that makes a specialty of selling \$16.75 Gowns.

**LA PETITE MAISON**  
450 Fifth Ave., New York City

Introducing  
**WORTZMAN**  
*The Gentlewoman's*  
**TAILOR and FURRIER**  
225 West 52<sup>nd</sup> St. N.Y.  
to Vogue Readers

If you would be interested in having your Street Costumes smartly tailored at a very low figure—say, \$50, or \$45, or even \$40, you should know something about WORTZMAN and his work.

WORTZMAN charges no fabulous prices for his label; there is an entire absence of pretentious display, exorbitant rental, etc., in this establishment. You are asked to pay only for design, workmanship and material, which you receive in full value.

WORTZMAN styles are always original—striking when you wish. And each model created by WORTZMAN, with his inimitable artistry, expresses the individual as well as the style spirit.

Vogue readers who appreciate having their tailleurs up-to-the-minute (and who does not?) are invited to visit WORTZMAN for their Fall costumes. A number of decidedly chic models are ready for inspection.

### WORTZMAN ANNOUNCES

A new Ready-to-Wear Department of FROCKS, WAISTS, LINGERIE, SPORT COATS and NOVELTIES of the better class, at moderate prices.

## BOSTON CULTURE WITH A CUP OF TEA

WITHIN a stone's throw of the Massachusetts State House with its pallid new front, and just around the corner from historic Park Street and its semi-commercialized but still beautiful church, stands that beautiful private library, the Boston Athenæum, fresh from the hands of those who have made it fire-proof and lifted it a story higher than the old building. No other city in the United States, perhaps no other anywhere, has quite such an institution as the Boston Athenæum.

WITH BEST BOSTON  
TRADITIONS

As it stands in that final block of Beacon Street before the latter falls headlong to Tremont to find its way through School Street to the mere commercialism of Washington Street, the Athenæum presents to the outside world a stony face of dignified though unsympathetic architecture. That particular block of Beacon Street in winter is about the coldest place this side the Arctic Circle, and the front of the Athenæum on a sunless January day is as uncompromising to the world outside as the countenance of a well-placed Bostonian to the unaccredited stranger. Within the Athenæum, however, all is warmth and brightness, cheer and hospitable courtesy, culture—and afternoon tea.

All of the best traditions of Boston, whether social or cultural, live and linger in the Athenæum. Fashionable Boston fears the repute of pedantry. In the Athenæum, however, the tradition of culture survives in full force. To be sure, one can no longer see distinguished historians writing their works in the alcoves of the Athenæum, as Hawthorne saw Hildreth more than sixty years ago, but the library is still the haunt of distinguished men and women, and some men of letters study and do their writing there. As a matter of fact, there was a time when everybody who was anybody in Boston



*The Boston Athenæum in the middle back ground overlooks the peace of the century-old burying ground, itself no less peaceful and traditional—and sunny—than the library itself*

"belonged" to the Athenæum, and it is still true that the list of "proprietors" reads like the pages of a severely censored social blue book. It is the privilege of proprietors to admit to the use of the library even mere outsiders, and this is a privilege most highly prized by the gentiles and the laymen.

### CULTURE—WITH VENTILATION

Any one accustomed to the public buildings of Boston is amazed upon entering the Athenæum at the mere physical atmosphere of the place. Perhaps no town on our continent is worse ventilated than Boston. It seems to be the ideal of those who administer public institutions to preserve exactly the same air, molecule for molecule, from October to May, and at the arrival of the latter month to admit the outside atmosphere with the utmost caution. Not so the Athenæum. In winter, as in summer, the air is agreeably tempered, fresh, sweet—not the

(Continued on page 120)



Photographs by Thomas Ellison

*In the fifth-floor reading-room of the Athenæum light and ventilation have received as studious attention as the selection of the books, and afternoon tea makes a function in the day*

*Jonas*

500 Fifth Avenue  
NEW YORK

### HOUSE COAT of Albatross

Trimmed with bands, piping, and buttons of Roman Stripe Challis.

Colors: Black, Navy, Copenhagen, and Red. Sizes, 34 to 44. Price, \$5.75.

A graceful, comfortable and serviceable garment for Negligée wear.

All goods guaranteed satisfactory  
Kindly send money order or check with orders payable to "Jonas"



### SMART FALL SUIT

Special  
**\$32.50**

This attractive suit is a copy of an imported model, the skirt is very chic and coat cut on lines becoming to all figures. Coat lining of striped peau de cygne and collars and cuffs of New Marten fur. When ordering give accurate measurements, but if not entirely satisfactory money will be refunded. Send for illustrated leaflets of other special values.

**MAISON IRVING**  
366 Fifth Avenue New York



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Is apparent to the recipients of

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Social Stationery, Wedding Invitations, Announcements, At Home and Reception Visiting Cards.

Exquisite work in every detail reflecting the latest social conventions.

### SPECIAL OFFER

To convince you of the beauty and quality of our work, we will engrave 50 cards in Script for \$1.25. Plate becomes your property.

Examples mailed on request.  
Address Dept. D-4

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Stationers :: Engravers :: Printers  
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# "Mum"

(as easy to use as to say)

prevents all odors  
of perspiration

A touch of this snow-white cream keeps body and clothing fresh and sweet from bath to bath.

"Mum" is a great all-the-year-'round comfort—especially to women.

Does not injure clothes or skin.

25c at nine out of ten drug- and department-stores.

"MUM" MFG CO 1106 Chestnut St Philadelphia



THE woman who enjoys the consciousness that she always presents an exquisitely finished appearance, counts the care of the hair as pre-eminently important.

Suprema Liquid Shampoo gives the lustre and gloss, so essential to hair beauty. By thoroughly cleansing hair and scalp—it helps promote hair health. Suprema Liquid Shampoo gives the big, bubbly, lasting foam. It is preferred by ultra-fastidious men and women.

**Suprema**  
Liquid Shampoo

The Violet Bowl marks all Suprema Toilet Requisites.

Suprema Cold Cream  
Suprema Massage Cream  
Suprema Nail Cleanser  
Suprema Liquid Shampoo  
Suprema Violet Soap  
Suprema Face Powder

YOUR druggist will supply you, or on receipt of 50 cents, a full-sized bottle will be sent postpaid.

STEARNS  
Perfumer  
Detroit Mich.



The  
Amneris  
Pin

## YOU'LL WEAR HAIR ORNAMENTS

as will every well dressed woman this Fall—Hair ornaments of originality and distinction, like the "Amneris" pin illustrated above.

At your department store or jewelers you'll see the products of *Henry W. Fishel & Sons*



identified by these marks



such an unusual brooch as this



or any of the other hundreds of dainty and artistic novelties which we have designed for your wear.

*Henry W. Fishel & Sons*  
Manufacturing Jewelers  
126 West 22<sup>nd</sup> Street  
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Won't you ask us for our booklet:

"The Wear and Care of Jewelry."

*Gerhardt & Co*  
12 East 46<sup>th</sup> Street  
opposite Ritz Carlton

*New Shop for Smart Hats, Imported  
Models and Original Designs*

*Mur Jane*  
FRENCH MODEL GOWNS

500 Fifth Avenue  
NEW YORK



## "AUTEUIL"

An Inspiration  
A Reproduction of a French Ensemble

Very Special

**\$12.75**

From its artistic outline you may readily discern the season's most distinctive and individual model.

Fashioned from a most celebrated all wool serge its wearing quality is undisputed.

The charming blouse is very exclusive; it is combined with Callot satin and has a new Lincoln collar which is most becoming.

The new model skirt fits perfectly at hips and falls in graceful folds.

Its attractiveness will appeal to the most particular taste.

Colors: Black, Navy, Petrograd Green, African Brown.

Women's and Misses' Sizes  
14 years to size 46.

Mail Orders Promptly Filled

## BERTHE MAY'S CORSETS

A BLESSING TO WOMANKIND FOR

## MATERNITY

as well as for

### ORDINARY WEAR



Comfort, ease of action, abdominal support, normal appearance. A comfortable corset for **STOUT WOMEN**, a relief for **INVALIDS**, a healthful corset for **YOUNG GIRLS**, a practical corset for **SINGERS**, a necessity in **SPORTS**.

Mail orders filled with complete satisfaction. Call at my parlors or write for **BOOKLET NO. 14**, sent free under plain and sealed envelope.

**BERTHE MAY**

10 East 46th Street New York



WHEN you make your weekly visit to New York, drop into Mme. Helene's Salon de Beauté and enjoy a real scientific French treatment for the face and neck. It will refresh you and make you look and feel years younger.

Single treatments, - - \$2.00  
Series of 6 treatments, \$10.00

**MME. HELENE'S**  
**CRÈME DE NEIGE**

prevents freckles and sunburn. By mail \$1.50

**MME. HELENE**

546 Fifth Avenue New York City

In the Alice Maynard Store





A RECENT letter from Mrs. Adair's London house to the head of the New York Salon, reads in part:

"You know the War has affected us in a manner entirely different from our natural expectations. It is gratifying to know that the Englishwoman retains her spirit to such an extent that she insists upon appearing as well groomed in these times (and there is plenty of excitement I can assure you) as she has in the past. Paris, too, remarkable as it may seem, reports a very flourishing business, although so many other houses over there have closed their doors. So it appears that we can announce progress as well as you,

though your American patronage does grow amazingly."

And so on. The note, though a most casual one, conveys that quiet confidence and optimism that is most characteristic of Mrs. Adair, and her co-workers, and reveals the interesting fact that the severest test of all times has failed to diminish the steady demand for Mrs. Adair's efficacious GANESH treatments and toilet preparations, obtainable only at her long established Salons in New York, London and Paris.

At this season many are taking the GANESH STRAPPING MUSCLE TREATMENT, Mrs. Adair's original method for tapping and strapping the muscles of the face so that the darkened, leathery, coarse appearance of the skin, which develops in summer, is quickly dispelled, and the skin assumes its original softness and whiteness. After a course of this treatment, crowsfeet, deep laid lines or hollows cannot remain on the face, as the very tissues under the skin are stimulated into healthy buoyancy and the contour is made smooth, firm and round. Single treatments, \$2.50.

Equally important are Mrs. Adair's GANESH Treatments for TIRED, LINED, REDDENED EYES (\$3.50), and her GANESH Antiseptic Electrolysis Treatment for the REMOVAL of SUPERFLUOUS HAIR (\$2.50).

10% Discount Sale of Preparations Continues as announced. The last day of the Sale is Sept. 15. To take advantage of the reduction in prices, your order should be mailed as soon as possible, with check for 10% less than the amounts quoted herewith and in the price-list which will be gladly mailed on request. Mrs. Adair's advertisement in the previous issue of Vogue contains a notable list of GANESH Preparations. It might be well to mention here, the GANESH MUSCLE OIL (\$5., \$2.50, \$1.) for lines and wrinkles, the GANESH DIABLE SKIN TONIC, \$5., \$2., 75c. for puffiness or discoloration, GANESH FRECKLE CREAM, \$1., GANESH JUNO, \$2.25, \$1.25, for the neck and bust, GANESH LILY SULPHUR LOTION, \$2.50, \$1.50, for whitening the skin.



## MOLLIE O'HARA

WISHES TO ANNOUNCE THAT DURING ALTERATIONS TO HER BUILDING AT

21 EAST 49TH STREET

SHE HAS REMOVED TO TEMPORARY QUARTERS IN

THE HAYDEN BUILDING

523 FIFTH AVENUE

Between 43rd and 44th Streets NEW YORK

AUDRAIN BUILDING, Bellevue Avenue  
NEWPORT, R. I.

## A Trial Portion Free on Request

THE superiority of Henry Tetlow's Gossamer was positively established in 1876, when the judges of the Centennial Exposition awarded highest honors to the Henry Tetlow preparations, stating "that for purity of material, naturalness of effect and harmlessness to the skin, they are superior to any exhibited by the world." Today, Henry Tetlow's Face Powder is widely used in Europe.

## HENRY TETLOW'S GOSSAMER

is put up in a box with telescoping cover which is fitted with an inner container from which the powder may be poured into the puff-box without spilling. This container also keeps the powder clean and dry and conserves its perfume.

Henry Tetlow's Gossamer has never been surpassed as a quality preparation for the woman of fashion and refinement. Made in White, Flesh, Cream, Pink and Brunette tints. Sold by dealers everywhere. For a trial portion, simply send a card to the makers.

HENRY TETLOW CO.

Established in 1849. Philadelphia

## BOSTON CULTURE WITH A CUP OF TEA

(Continued from page 118)

unspeakable thing that one finds it all winter long in most places of public resort.

So soothingly quiet a place it would be hard to find in any other great town, for the Athenæum is isolated from the haunts of trade, and cushioned against its intrusive hum. From the great airy room beyond the ample lobby, the wide windows overlook the slumbrous calm of the Granary Burying Ground, with its rows of century-old, weather-embrowned headstones, its smooth sloping sward, and its tall slender trees. There is nothing gruesome in the sight; the tombstones are so old that they no longer suggest death; but the delicious peace of the spot, sloping as it does to a busy street, makes it exactly the right setting for the Athenæum.

### AND NO ONE IN A HURRY

Hat and coat are not handed over to an attendant in the Athenæum; here one is at home. There are racks for these things, and one hangs them up. Few readers are present, but one recognizes in most of them the type associated with the Boston of an earlier time, though they are of all ages. Quiet courtesy is the rule and practise of the place. Nobody seems in a hurry, and there are no excited orders from principals to subordinates, just as there is no scrambling in answer to commands. There are no impish boys busy in horse-play when they should be attending to their work. Most of the subordinates are smiling girls who do their work with a noiseless and unobtrusive promptness.

Women first began to be employed in the Athenæum a little less than sixty years ago. When the innovation was first proposed the librarian objected that some works of polite literature were "corrupting," and as such should be sealed books to all young women. Besides, he said, the presence of women would "cause embarrassment to modest men." In 1829 a woman was for the first time admitted to the privileges of the library, and by special vote of the trustees. She was Hannah Adams, historian, related to John Quincy Adams, then president of the United States. A little later Lydia Maria Child, who had obtained like privileges, complained that they had been withdrawn at the behest of a trustee who disapproved of her antislavery writings.

### THE INFLUENCE OF AFTERNOON TEA

Not only is the Athenæum properly ventilated, but it is admirably lighted. Its great windows on the side toward the burying ground fill the reading-room with abundant and deliciously tempered light.

This light penetrates everywhere; there are few if any dark corners.

One of the recent improvements in the building was the capping of the structure with a fifth floor. This is mainly a large and delightful reading- and working-room, with alcoves, amply furnished bookshelves, and abundant and unobstructed light. Its windows command not only the burying ground, but the roofs of the city with their picturesque plumes of escaping steam, like vaporized pearl; and in the foreground of this lively picture is the incomparably graceful spire of the Park Street Church, dominating "Brimstone Corner." A considerable balcony off the fifth floor affords a delightful outside perch of observation. There could be imagined no more delightful reading-room than this sky parlor of the Athenæum. Here afternoon tea is served by those same deft girls; at the price of two cents a cup it makes a social occasion.

### A LIBRARY—A CLUB IF YOU WILL

Although the Athenæum has some characteristics of a club and has at times been an art gallery, its chief function is that of a library; and it is a great library, rich in rare books. Its founders, the handful of men who projected in 1805 the *Monthly Anthology* and *Boston Review*, were lovers of culture in the broadest sense of that term, and they seriously proposed, when at length determined that they would establish the Athenæum, that it should be a powerful influence for good. Such it was, and such it remains. Its collection of books that human beings really read is one of the most notable in the country, and they are in many tongues. It has, besides, a huge library of reference works and of such things as students need in their investigations. Besides all this it has notable libraries of Americana, of Washingtoniana, of Gipsy lore, of international law, of Byroniana. The Athenæum owns also a few of the most notable paintings in Boston, and has a replica of Houdon's "Washington." One of its interesting portraits is a half-length in oil of John Brown of Osawatimic.

Its chief distinction, however, is as an embodiment and expression of the noblest Boston traditions. Many of those who use it are descended from the users of two or three generations ago. No doubt many of them seldom take out aught but fiction, for the Athenæum has responded to the movement of the time and provided what young and old demand. It remains, however, a minister to many needs, a reconstructed monument of a memorial age.

## FASHIONS PASSING SHOW

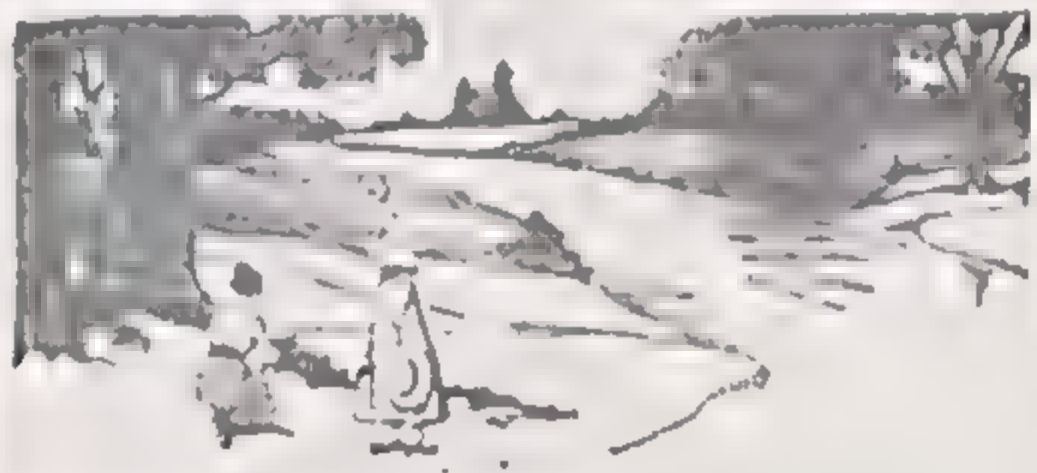
(Continued from page 116)

from one of the huge marble urns a tiny white figure emerged, leaped gracefully to the ground, and began to dance in the moonlight. A troupe of dancing girls like twinkling fireflies, waving electric wands, were led by dainty little Lopokova, and danced a moonlight ballet by the fountain. After that everybody danced either in the ballroom or on the platform on the lawn, and "Fashion's Passing Show" had given to Newport a new kind of fête and to France \$10,000, which, after all, is the main point of the story.

The stage-direction of the entertainment was by Mr. Richard Ordynski and the fête was given under the auspices of the following: Managing Committee: Mrs. Whitney Warren, chairman, Mrs. Oelrichs, Mrs. Walter Maynard, Mrs. Ogden Mills, Mrs. Condé Nast, Miss Maude Wetmore. Patronesses: Mme. Bakhmeteff, Mme. de Riano, Mrs. R. Livingston Beekman, Mrs. Charles

Whitman, Mrs. Lothrop Ames, Mrs. Vincent Astor, Mrs. August Belmont, Mrs. Harold Brown, Mrs. John Nicholas Brown, Mrs. I. Townsend Burden, Mrs. Hamilton W. Cary, Mrs. Clews, Mrs. John R. Drexel, Mrs. Gambrill, Mrs. Ogden Goelt, Mrs. F. Grand d'Hauteville, Mrs. Arthur Curtiss James, Mrs. Pembroke Jones, Mrs. George Gordon King, Mrs. Lewis Cass Ledyard, Mrs. Louis Lorillard, Mrs. Walter Maynard, Mrs. Condé Nast, Mrs. Ogden Mills, Mrs. Oelrichs, Mrs. George Rives, Mrs. Roche, Mrs. Andres Swan, Mrs. W. W. Sherman, Mrs. Rutherford Stuyvesant, Mrs. Nathaniel Thayer, Mrs. Leonard Thomas, Mrs. Cornelius Vanderbilt, Mrs. French Vanderbilt, Mrs. Wm. K. Vanderbilt, Jr., Mrs. George Henry Warren, Mrs. Whitney Warren, Mrs. Hamilton Fish Webster, Mrs. George Peabody Wetmore, Miss Maude Wetmore, Mrs. George D. Widener, Mrs. William Woodward.



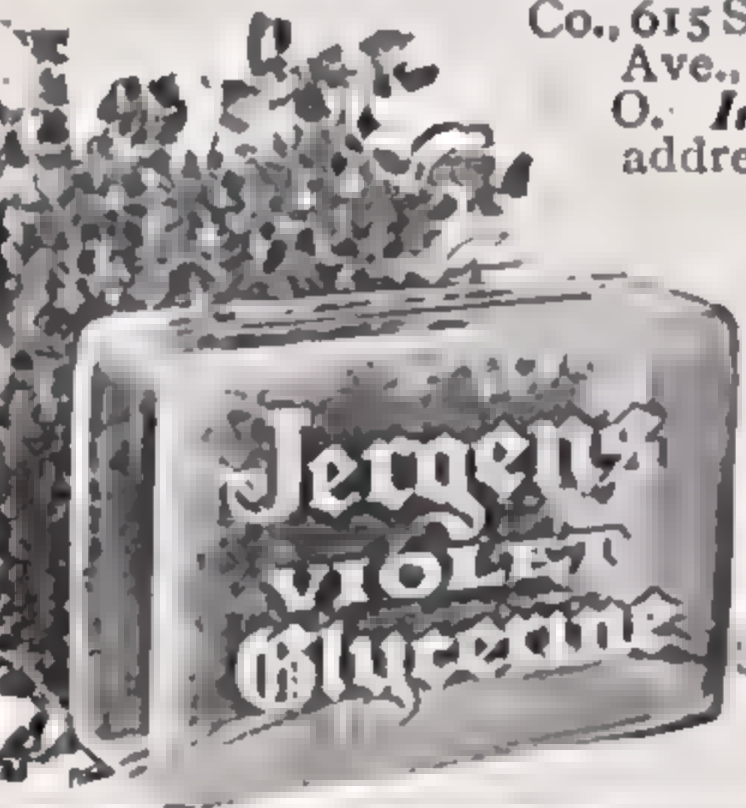


## Have violets every day!

No April showers, no spring sunshine, no hothouse needed—just a cake of Jergens Violet Glycerine Soap.

The moment you put the crystal-clear cake in water you release its perfume of hundreds of violets—the dewy, woody kind—in a lather wonderfully fluffy and smooth. No need then to long for "violet time"—it's every day in the year, every time you bathe with this soap!

Send 2c stamp for sample cake. Address The Andrew Jergens Co., 615 Spring Grove Ave., Cincinnati, O. In Canada, address The Andrew Jergens Co., Ltd., 615 Sherbrooke St., Perth, Ont.



10c a cake  
3 for 25c  
everywhere

## PAINTED FURNITURE

INEXPENSIVE AND CHARMING  
Decorated in any Color Scheme

"Danersk" Decorative Furniture is a delight to live with—it gives color and "life" to informal rooms of city apartments, studios and every room of country houses.

Single pieces  
or complete  
sets for any  
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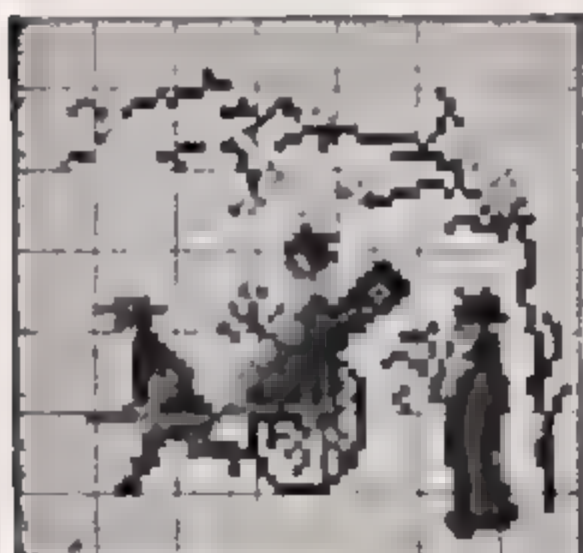


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# Reduce Your Flesh

Being advice on how to remove unbecoming and unnecessary weight without  
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By Dr. JEANNE B. WALTER

It has been proven time and time again that by wearing my rubber garments for a few hours each day, there results a reduction of the thighs, hips, abdomen, bust or any other parts of your body where fatty tissues accumulate uncom-  
fortably and unbecomingly. This is accomplished by perspiration: "the safe and quick way to reduce."

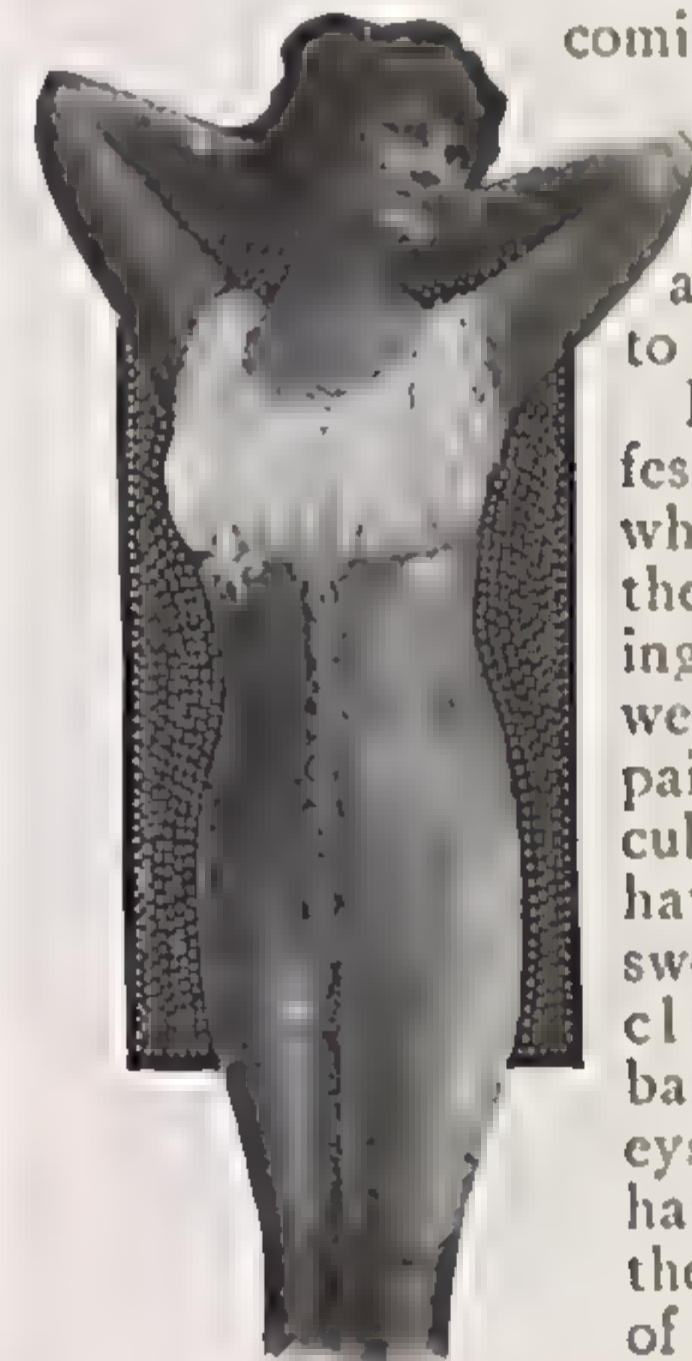


Figure 1—Girdle Pants.  
To reduce limbs, hips,  
abdomen and back.  
Price, \$25.00

impairing their health or strength.

I invented these garments to replace the clumsy bandages and to provide a comfortable means of eliminating unwanted fat.

These garments of mine are made of pure Para rubber, medicated according to my own private formula.

They are made to measure, and are worn next to the skin in perfect comfort.

Only a few hours a day are necessary (or during the night) to obtain excellent and satisfactory results.

While these garments give a certain amount of support, they are not made to replace corsets when wearing tailor-made or other street gowns.

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Figure 3—Chin Reducer.  
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Figure 4—Corset Reducer  
For bust, hips, and thighs.  
Can be worn under corset.  
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garment you need, write to me

DR. JEANNE B. WALTER, 45 West 34th St., New York, Inventor and Patentee  
Philadelphia Representative: MISS MARY KAMMERER, 1029 Walnut Street

fully, in confidence, telling where you are overdeveloped, and I will personally advise you which garment you require.

Don't think for a moment that these garments are warm—they are not. They are cool and comfortable. They cause you to perspire freely, and it's the perspiration that makes them feel cool.

If you really do desire to reduce without discomfort, without discomfing or impairing your health or weakening yourself, you should certainly use the Dr. Famous Medicated Rubber Garment best suited to your requirements.

I am describing fully here a few of the various garments, their uses and their cost.

All of the garments shown here, and the others that we make, are made to your measure. The illustrations shown here merely give an idea of the uses and appearance of the garments, which are well made and carefully finished. In all the years that I have been making these garments I naturally have been able to find out the attitude of most of my customers in regard to them, and I am highly gratified to be able to say that absolute satisfaction seems to be the general feeling of every one who has ever purchased my garments, and they have been recommended highly by wearers to their friends.

When you order any of these garments made for you, you buy them under the positive guarantee that there are no other real pure rubber reducing garments on the market similar in any respect to those patented and manufactured by Dr. Jeanne Walter.

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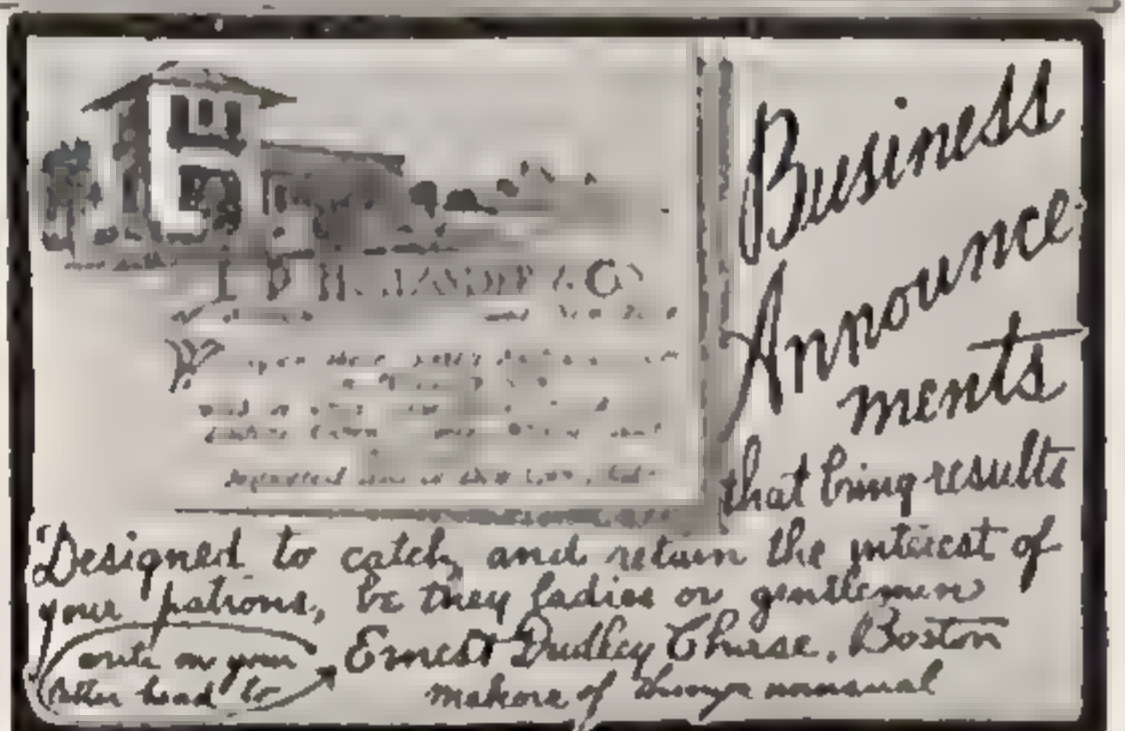
And this harmony in the complete effect, with variety of design in individual pieces, can be made much more pronounced by selecting your own stains in which to have your furniture finished. To anyone with an appreciation of color-values, our policy of finishing to the customer's order offers opportunity to impress distinct individuality upon the home.

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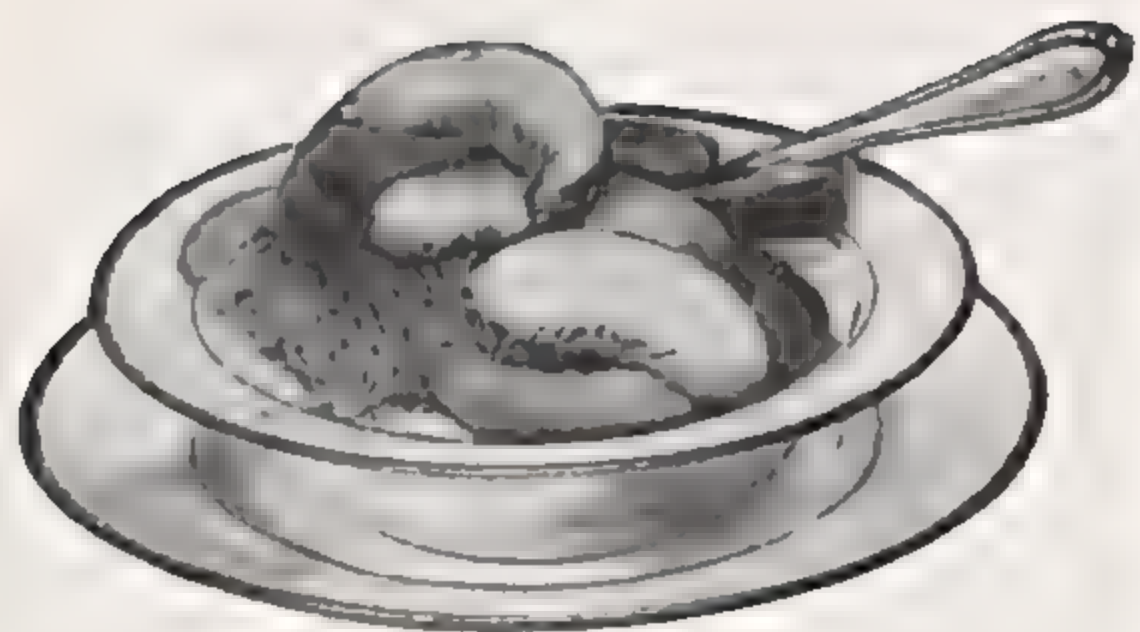
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Shredded Wheat is ready-cooked and ready-to-serve. Try one or more of these crisp, delicious little loaves of baked wheat for breakfast with milk or cream. Serve them for supper with luscious, ripe berries or other fruits.

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Then came Van Camp's. And since it came Baked Bean consumption has increased at least five times over. Let us tell you why.

## VAN CAMP'S PORK & BEANS

BAKED WITH  
TOMATO SAUCE

Also Baked Without the Sauce

10, 15 and 20 Cents Per Can

Van Camp employed chefs to study this dish—a famous French chef in particular.

He employed chemists. He established a laboratory, to pick out the beans by analysis.

He built modern steam ovens, to bake beans without crisping or bursting. To bake them to mellowness—to make them digestible—while leaving them nut-like and whole.

He created a sauce with a sparkling tang, a resistless zest—a sauce which has never been matched. And he baked that sauce into the beans.

Note the result. Thousands of restaurants which once baked their own beans are now buying Van Camp's to please men. Hundreds of lunch rooms owe their fame to Van Camp's. And countless homes are now serving Van Camp's, several times weekly, in place of meat.

That's why we urge you to get this brand. It has altered Baked Bean standards. It has made this dish a delicacy. Let us not argue. Buy a can. If it doesn't delight you—doesn't amaze you—your grocer will repay the price.

(358)



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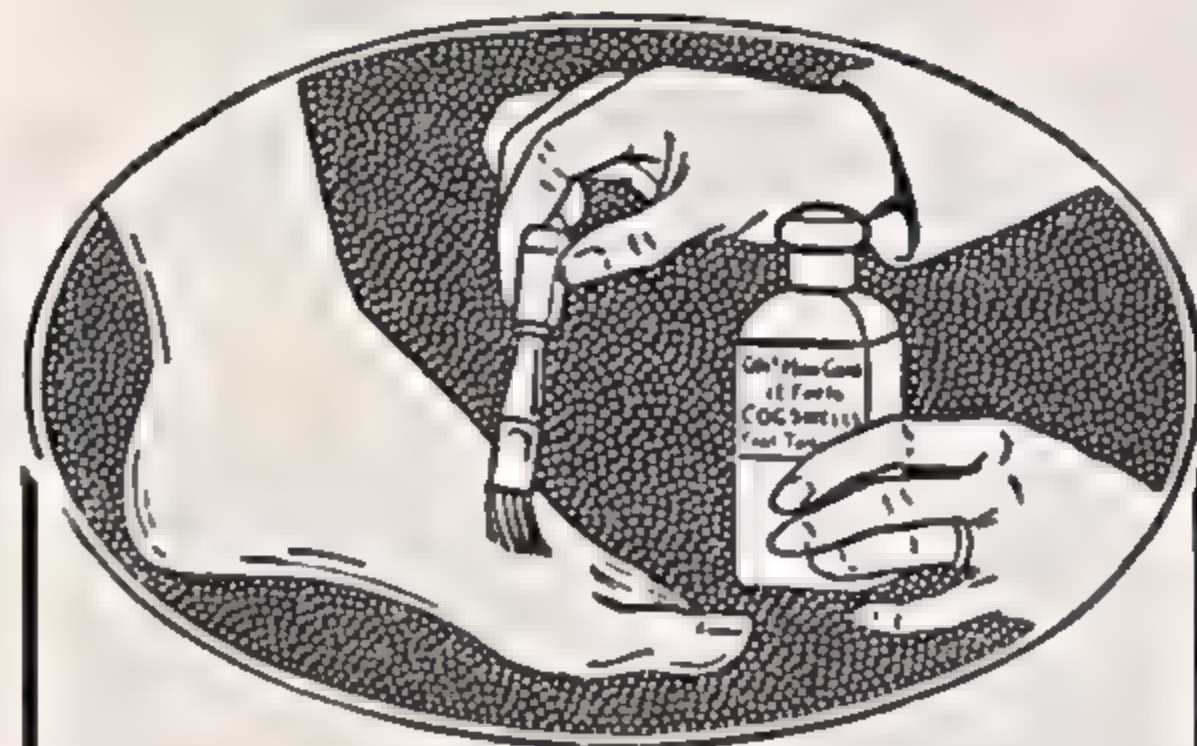
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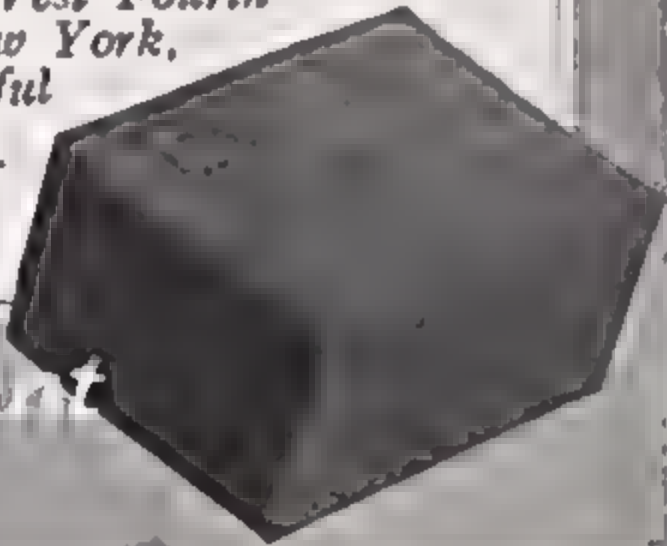


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THE essence of loveliness for the woman who cares—a delicate powder of infinite softness mingled with the ecstatic fragrance of the early morning flowers—the purity and sweetness of eternal youth.

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Will soon make you look younger and more beautiful.

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I will give you a more youthful figure, also instructions for the Care of Hair, Eyebrows, Eyelashes, Hands and Feet.

Write today for my FREE booklet, and learn about this wonderful method of rejuvenation that I am teaching women in all parts of the world. If you tell me what improvements you would like, I can write you more helpfully.

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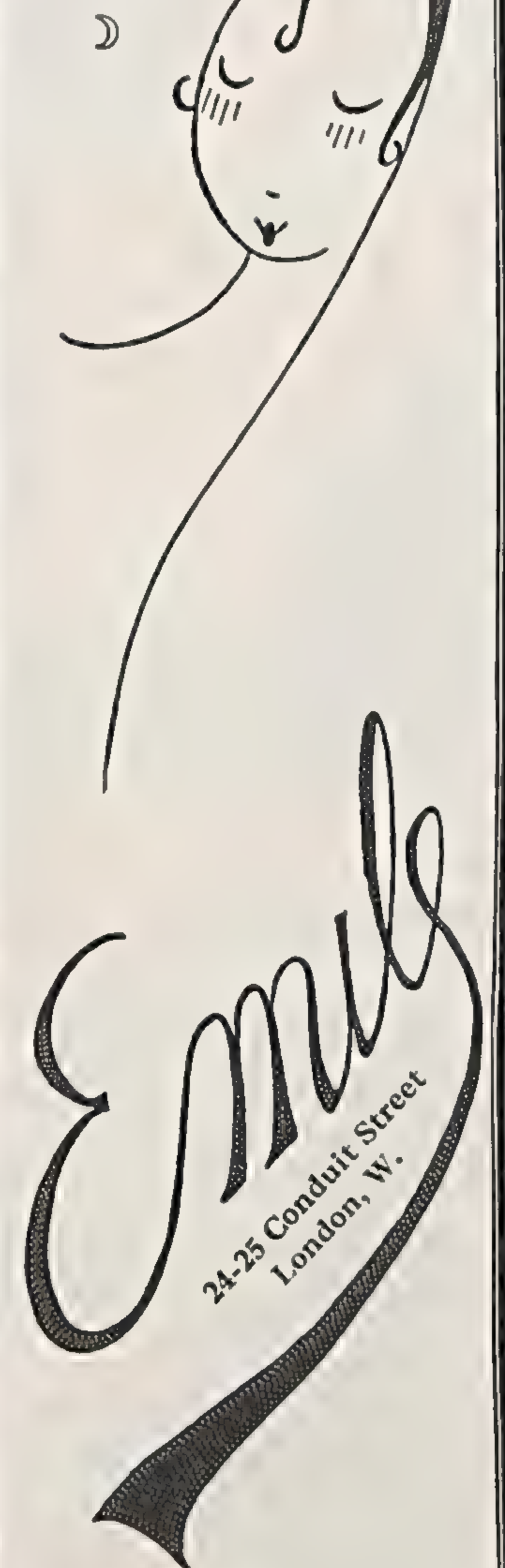
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" 7-in., " 9-in., " 36-in., Metal 3.75; " 3.00  
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**Collies and Their Points.** A general story on what the collie is today and what made him so. How to judge a good collie. Hints on training and care.

**Heating and Ventilating the House.** From September on the problem of heating systems comes to the fore, and this is a plain statement of the three types—hot air, steam and vapor—their essential points, advantages and disadvantages. Diagrams and photographs show construction principles. A study of this article may help in reducing your coal bills.

**The Naturalistic Arrangement of a Small Property.** This is a city place and the owner wanted to shut out the city and give the place a country environment. He did it by screening the whole property in with shrubbery and trees, making an enclosed lawn and a narcissus lawn and fixing up a stone-bordered pool. You wouldn't know you were in Rochester, N. Y.

**Building for Hospitality.** If guest rooms, why not a guest house? There are examples of how a corn crib was converted into a little guest house, how a stable was utilized, etc. The types shown are not all expensive and for the man with the small place and purse, building for hospitality is a reasonable scheme.

**The Balance Sheet of an Orchard.** Julian Dimock (if you don't know him you ought to) staked out a claim on an old orchard in Vermont. When he told about it he was asked, "Does it pay?" And this article is his answer. It's the sort of efficiency and commonsense answer that settles all doubts about the success or failure of the back-to-the-landers.

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*the Best separate  
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*Fashion Editor of the COMPANION*

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"She is going to make the most of the lines she has."

In the  
**FASHION FORECAST NUMBER**

*The September*

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COMPANION**

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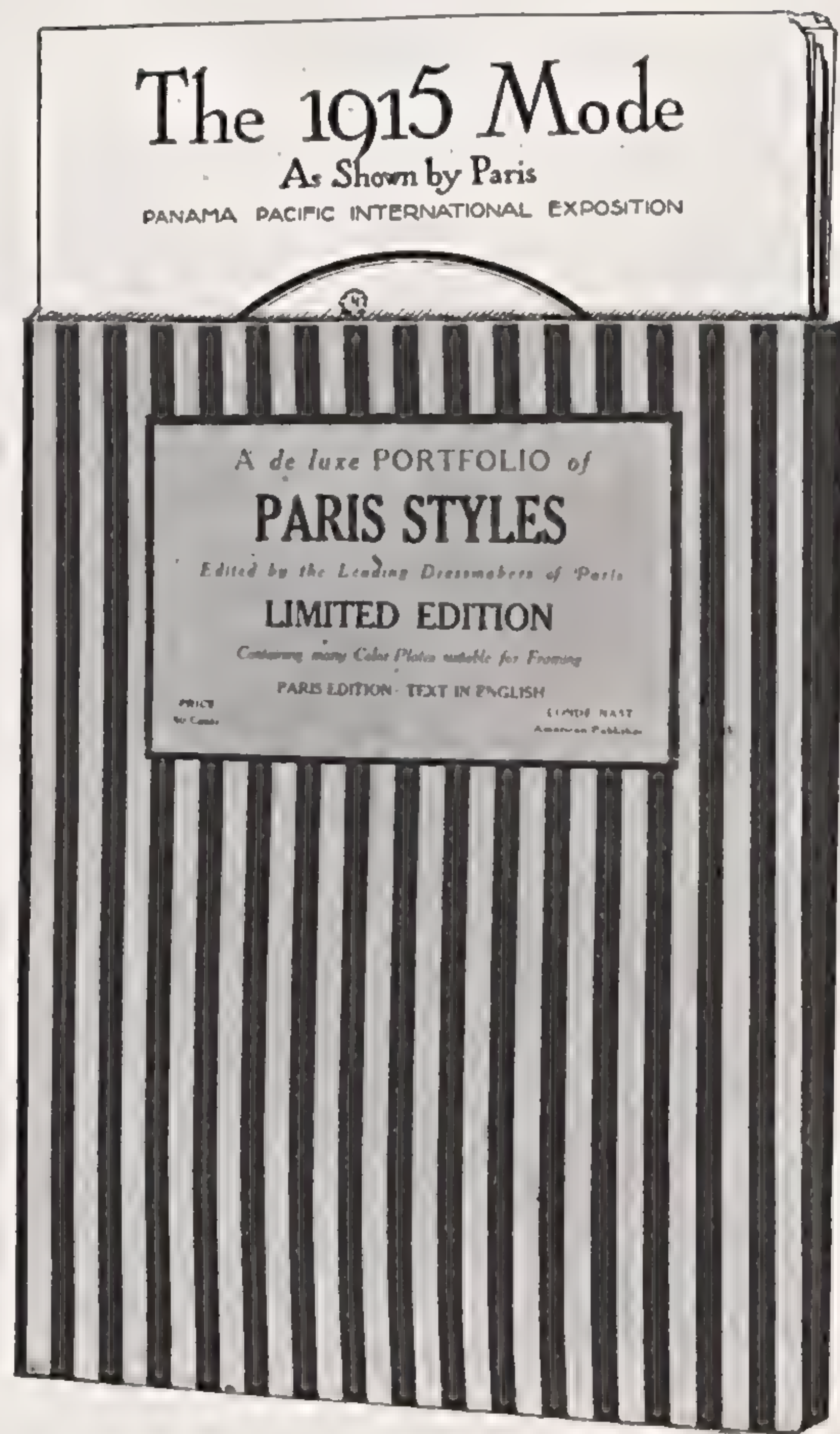
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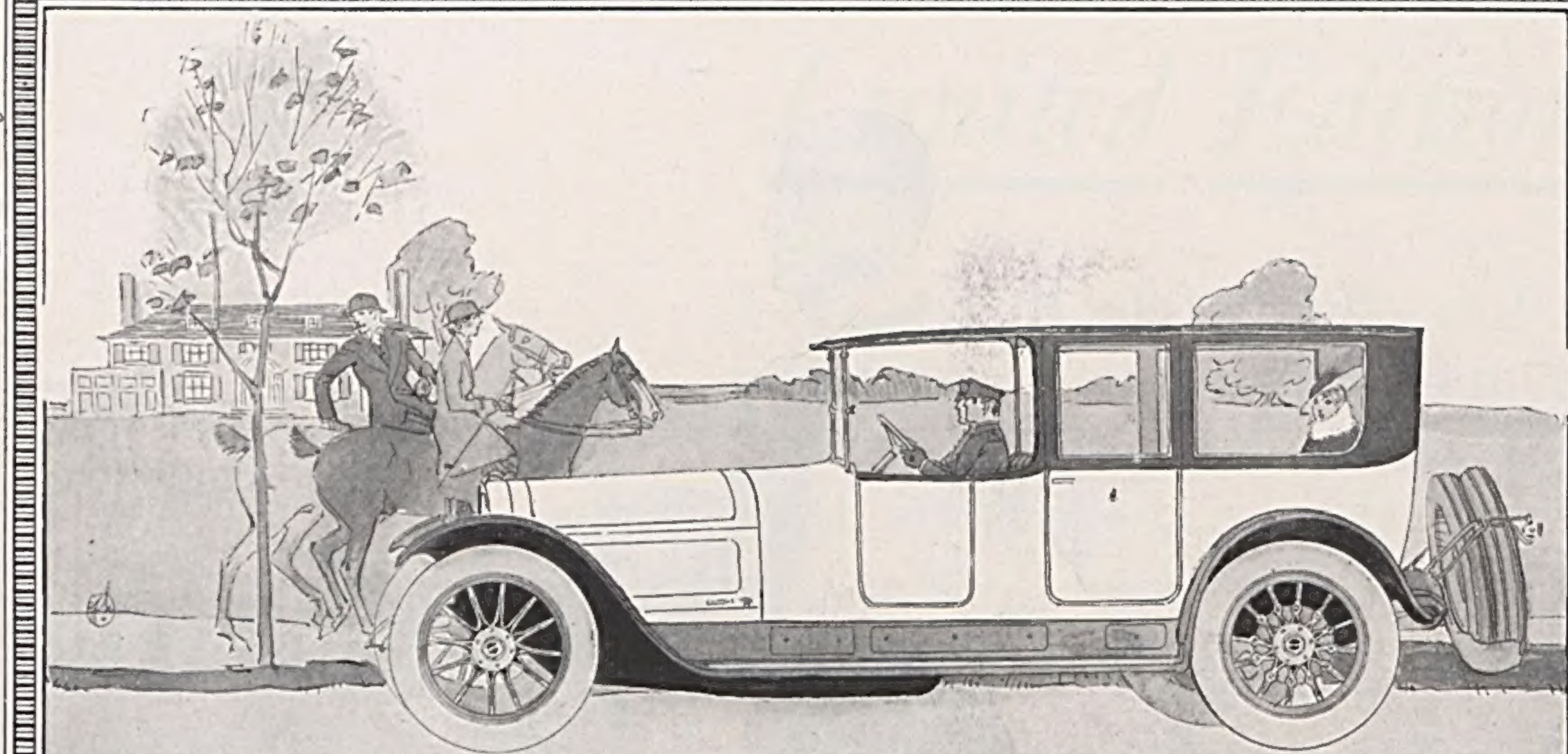
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